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VOL. XIII.

NIẒĀMĪ : THE HAFT PAIKAR.

(COMMENTARY.)

Yousuf b. Hyas

Nizami Ganjvi.

THE HAFT PAIKAR

(THE SEVEN BEAUTIES).

CONTAINING THE LIFE AND ADVENTURES
OF KING BAHRĀM GŪR, AND THE SEVEN
STORIES TOLD HIM BY HIS SEVEN QUEENS.

BY

NIZĀMĪ OF GENĀ.

TRANSLATED FROM THE PERSIAN
WITH A COMMENTARY,

BY

C. E. WILSON, B.A. (LOND.)

For Fourteen Years Professor of Persian, University College, London.

AUTHOR OF A TRANSLATION, WITH COMMENTARY, OF JALĀLU
'D-DĪN RŪMĪ'S MAŠNAVĪ (BOOK II); OF A TREATISE ON GOG
AND MAGOG; ETC., ETC.

VOL. II: COMMENTARY.

گفتم ارگنجی بدست آرم شوی ای بخت یار
گفت بختم در بلاد گنج می آید نکار

C. E. W.

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COMMENTARY.

1. One of the ninety-nine Names of God is *Al-Hayy*, "The Living."

2. Or, "is by Thee and to Thee"

3. "Are air"; i.e., are nothing

4. Taking the succeeding distich into consideration, the meaning is apparently that if a person is worthy of praying to God, and prays, he will be granted some thought, or shown some fine point, by which his difficulty will be solved.

5. *Murgh-i rūz*, "the bird of day," is a name applied to the sun, so that the sense is presumably that God gives to the day the sun and maintains him. *Murgh-i rūz* might possibly, however, be equivalent to *murgh-i sahar*, or *murgh-i subh-khān*, "the bird of dawn," or "the bird which sings at dawn", i.e., the nightingale, or the cock. This, however, is less probable, since it is only by restricting the day to a particular part of it that it would apply to the nightingale or the cock, whereas it applies in its entirety to the sun. "Day" too is generally opposed to "night", and *murgh-i rūz* (the bird of day), "the sun," to *murgh-i shab* (the bird of night), "the moon." Cf. also the next distich.

6. The "white tent" is the light of day, the "black tent" the darkness of night.

7. i.e., day and night proceed as God commands. The "ring of bondage" of the sun and moon respectively is the sun itself in the day, and the moon itself at night. A ring worn in the ear was a badge of slavery.

8. This is simply the belief of all orthodox Muslims. Many believe in the influence of the skies, or rather, of the planets, upon human destinies, but would take them to be only agents of God.

9. The Sūfi or mystic does not believe that any appreciation of God can be obtained by the intellect, but that it is obtained through the discipline of the Sūfi life (See C. E. Wilson's Translation of Rūmī's *Maṣnavī*, Book II.)

10. "Breaks down"; lit, "is hamstrung."

11. "In efforts to approach"; i.e., in the study by the philosopher of God by means of the intellect.

12. God is said to be everywhere, since no part of the whole universe is independent of or apart from His being. He is also nowhere, since He, as absolute and universal existence, cannot be assigned to any definite place. From another point of view, He must be both everywhere and also nowhere, since otherwise there would be something wanting to His universality.

13. By being "a part of the seven heavens" the Author possibly means that our intellect is, as it were, more immediately derived from the intellects attributed to the planets of the seven heavens. This belongs to the doctrine of the intellects of the ten spheres, which are as follows: the empyrean, the sphere of the fixed stars, those of the seven planets, and the sublunary sphere. (Cf. also Note 30) When, however, we are in Communion with God we are above intellect, and, therefore, outside of the seven heavens

14. The "Universal Intellect", of which individual intellects are phases, was the first entity created by God: *Awwalu mā khalāqa 'ilāhu 'l-'Aql*: "The first thing which God created was the Intellect." This teaching of orthodox Sūfism is of course opposed to that of Neo-Platonism, which makes the Universal Intellect the first emanation from the Deity and a phase of the Divine Being.

15. i.e., God is the Alterer or Changer of states of every kind, mental, moral, and physical.

16. The "ruby's fire" is the red rose, or, perhaps, any red flowers. The real ruby was supposed to be produced and developed in stone by the action of the sun.

17. "Hold off," *bard-ā-bard*, a word used by guards, ushers, etc., in clearing the way. The meaning of the distich is that the world and the sky serve as veils to conceal the Deity and His Names and Attributes from the commonalty.

18 "A painter on Thy canvas every one"; or, "an embroiderer of Thy curtain"; i.e., everyone is an apparent mover of events in the visible world, but God is the real Mover of events.

19 See Note 8.

20. "Kai-Qubād would have been born of an astrologer"; for if he had been, his father by his knowledge of the science would have been able to ensure him felicity or prosperity, but since he was prosperous without his father's having been an astrologer the Author argues that prosperity or felicity does not come from a knowledge of astrology. Kai-Qubād was the first of the Kayānian or second dynasty of Persian kings, and reigned, according to Oriental accounts, 100 or 126 years. (See Albīrūnī's *Chronology of Ancient Nations*.)

21. See the last Note.

22. i.e., I had no need of them, since the knowledge of God entailed in the first place the knowledge of everything, and in the second place made everything as naught.

23. The Author means possibly poverty amongst other things, for cf. the next distich

24 The Author implies that God knows his secret thoughts and that they can be addressed to Him with confidence. Cf. the next distich and Note

25. The Author's "object" is, I think, success in the accomplishment of his work, the poem.

26. i.e., the secrets of the mystic are not to be divulged to the commonalty, who would not understand them, and would condemn the divulger.

27. "In lordship"; or possibly, "away from," or "without lordship", *az khudāvandī*.

28. i.e., give him contentment and patience until he has finished the work and presented it, and then he will find honour.

29. "The centre of the first encircling line"; i.e., the Universal Spirit itself, the First Circle being the first entity created by God, namely, the Universal Spirit, which embraces the Universal Intellect and the Universal Soul.

"The seal of all creation at the end"; i.e., the final cause of creation, the universe having been created in order that Muḥammad should be manifested. Cf. *Lari lā-k la-mā khalaqtu 'l-aflāk*: "Had it not been for you I should not have created the spheres."

30. i.e., again, Muḥammad was the fruit or final cause of the creation of the gardens, the seven spheres or heavens, as real fruit is the final cause of forming gardens and planting and sowing in them. See the last Note.

Altogether there are supposed to be nine spheres above the sublunary sphere, of which seven are those of the planets, the eighth that of the fixed stars, and the ninth the empyrean or the crystalline sphere. The last two, according to the Sūfis, are the thrones of God, the ninth being called '*Arsh*, the higher throne of God, the Universal Intellect, and the eighth *Kursī*, the lower throne, the Universal Soul.

Both '*Arsh* and *Kursī* are used indistinctively in the Qur'ān for the throne of God, but they are not restricted to it.

31. "Central pearl," lit., "crown pearl," is the largest pearl in the middle of a necklace. Muhammad, though it is supposed that he could not read or write, was famed for his eloquence.

32. Aḥmad, "the most praised or praiseworthy," is a name given to Muḥammad.

33. i.e., as beautiful in spirituality as Joseph was in physical qualities.

34. "The Ascent"; i.e., the Ascension of Muḥammad through and above the nine heavens into the presence of God. (See the next Section.)

35. "Untaught." Muḥammad called himself "the Untaught" or "the Illiterate", *Ummī*, because he could not read or write. This seems to be the sense here, but other interpretations of the term have been given.

36. "The first causes" (i.e., of nature); lit., "the mothers," *ummahāt*, i.e., the four elements, which were created in order that Muḥammad might be manifested. (See Note 29.)

37. "The shadow of God's Throne"; i.e., the protection of the ninth heaven, the higher throne of God, the '*Arsh*. (See Note 30.)

38. i.e., "the sovereign of the earth." *Chār-bālish*, translated 'throne', means literally "four cushions", and is the name of a large cushion on which kings or great men reclined. It also means "the four elements", and is thus applicable to the earth.

39. See Note 29.

40. Lit., "he (is) 'Muhammad'"; i.e., "the much praised" or "the very praiseworthy"

41. This rather enigmatical distich is possibly a reference to the *Rūz-i 'Alast'*, "the Day of 'Am I not (your Lord)?'" i.e., the day of the original covenant between God and man, when God said to the incorporeal souls of all Adam's descendants who were drawn from him on that day, "Am I not your Lord?" *Alastu bi-Rabbi-kum?* and they answered, "Yes," *Balā*. Muḥammad, of course, would be in this assembly, and it is implied that he was as the rose-water pressed from this rose, and that all the rest compared with him were only as the residue of it. This explanation harmonizes fairly well with the succeeding distich, since Muḥammad, though not present in the body at the *Beginning*, was present in the spirit, and as Universal Spirit was *first* of all.

Another explanation might suggest itself: that, in the first hemistich, "rose" means the gift of prophecy, which Adam first possessed, and that, in the second, Muḥammad is asserted in an exaggerated sense to have possessed this gift to a super-eminent degree; but this scarcely harmonizes with the succeeding distich.

42. "The conclusion"; i.e., the end of everything of the phenomenal universe.

Khātimat means also the epilogue of a book.

43. Muḥammad used the expression *Al-faqr faḥkr-ī*, "Poverty is my pride." *Faqr*, "poverty," in the Ṣūfī sense is the state of the faqīr, or darvīsh, who is destitute of all attachments to the phenomenal world and immersed in God.

In the second hemistich, by "treasure" is meant spiritual treasure.

44. i.e., he outshone the day as the sun outshines all other lights.

45. i.e., it is strange that the sun should result in shade.

46. "His sword"; lit., "his iron." "To punish"; lit., "(was) the joint-striker," *band-sāy*.

47. "All lay the thong upon his drum"; i.e., "beat his drum" or "fight on his side."

48. See Note 29.

49. "(His eye) turned not aside," *mā zāgha* ('l-*bāsa*).

This is part of verse 17 of chapter lvi. of the Qur'ān. Verses 16-18 are,

"When the sidra-tree was covered with what covered it,

"His eye turned not aside, nor did it wander;

"For he saw the greatest of the signs of his Lord."

The verses refer to the Ascension of Muḥammad through the nine heavens into the presence of God (see the next section). The sidra-tree, "which marks the boundary" beyond which neither men nor angels can pass, is said to be on the right hand of the throne of God, the 'Arsh, in the ninth heaven. It is supposed to be the abode of Gabriel and the angels, and allusion is made to this in the first verse above quoted. Muḥammad's destination being the presence of God, "his eye turned not aside" when he passed this tree.

50. "This Garden" means the earth and the heavens. The object of Muḥammad's contemplation is God Himself.

51. "The blue-clothed sphere's ring-holders" are the sun, moon, and stars, which, in respect of their apparent form, wear rings, as it were. To wear a ring in the ear was a mark of slavery.

52. "For servitude"; lit., "on the road of servitude."

53. "His four friends" are the first four Khalifs, Abū Bakr, 'Umar, 'Uthmān, and 'Alī.

54. i.e., Muḥammad, as the Universal Spirit, the first creation of God, was the Universal Intellect and the Universal Soul, so that the whole universe was as his body.

55. i.e., his soul is to the universe as Solomon to his throne.

56. The "dry spines" are the sharp spines on the stem of the date-palm. They are often contrasted with the dates as evil attendant upon good. The sense of the second hemistich is that his miracles are as spines or thorns to his enemies.

57. An allusion to Muhammad's supposed miracle of cleaving the moon by drawing his finger down.

There is little doubt that the passage in the Qur'ān, on which this supposition is based, refers to one of the signs of the coming Resurrection, the past tense being used, as it is elsewhere, as a prophetic future; but some of the greatest writers, such as the present Author and Jalālu'd-Dīn Rūmī, interpret it as the account of a miracle performed by Muḥammad. (See the Qur'ān, liv., 1.)

58. i.e., Muḥammad brought his enemies to confusion by the miracle.

59. "Could not hold (or contain) his crown"; i.e., because of its exaltitude.

60. i.e., he ascended above the 'Arsh into the presence of God. (For 'Arsh, see Note 30)

61. *Burāq* is described as a white animal intermediate in size between a mule and an ass.

62. i.e., in order that you may now tread the heavens as you did the earth.

63. "The most sacred house"; i.e., the spiritual world, or the presence of God.

64. "Guardian of the purest, best"; i.e., of the most holy and spiritual state.

65. The sense of this distich is concealed in the various meanings of *tīr* and *Burāq*. *Tīr* means "the best and choicest of its kind", and also an "arrow". The former sense refers to the guardianship in question, the latter to *Burāq*, a steed of arrow-like rapidity. Then also *Buraq*, as meaning "the flashing steed", would be a suitable animal to carry him to the dazzling heights of the most holy and spiritual state.

66. i.e., to enable you to have such guardianship as has been mentioned. (See Note 64.)

67. "The king"; i.e., of the stars.

68. "The six directions" are those of space, namely, north, south, east, west, above, and below. "The seven roots" are the earths, of which there are supposed to be seven. "(Their) supports"; lit., "(their) supporting tight-rope poles," or, it may be, "(their) gibbets." These are only, of course, imaginary

supports on which the spheres may be supposed to be suspended. For "the nine spheres", see Note 30.

The sense of the distich is "Clear the obstacles of space and the nine spheres out of your way, and mount above the latter".

69. There are two stars of the first magnitude named *Simāk*: one *Simāk-i A'zal* (a *Virginis*), the other *Simāk-i Rāmih* (a *Bootis*).

70. i.e., have sway over the angels in your ascension to and above the sidra-tree of the 'Arsh or ninth heaven, the abode of the angels. (See Note 49.)

71. The sky is poetically supposed to have locks on account of its curves, and its darkness too at the time of the Ascension.

72. "Saints"; lit., "the fragrant ones of night," *'itr sāyān-i shab*. There is no dictionary authority for this interpretation, but I think it may be assumed on the analogy of *shab-ravān*, "night-devotees, holy men who pray at night," lit., "those who move at night," especially considering that the angels are mentioned in the second hemistich.

73. "Angels"; lit., "those clothed in green."

74. "The beauties of the Egypt of this tract" are the *hūrīs* of paradise.

The story of Joseph's relations with the wife of the Egyptian who had bought him, and of how the women, who spoke in blame of her, on seeing him cut their hands instead of, or in addition to, the food in surprise at his beauty, is told in the Qur'ān, ch. xii.

In the next distich it is implied that the food was oranges.

75. See the last Note.

76. "The Night of Power," *Shab-i Qadr* or *Lailatu 'l-Qadr*, is "a mysterious night in the month of Ramazān, the precise date of which is said to have been known only to the Prophet and a few of the Companions". The following is the allusion to it in the Qur'ān, ch. xcvi:—

"Verily we have caused it" (i.e., the Qur'ān) "to descend on the *Lailatu 'l-Qadr*."

"Who shall teach thee what the *Lailatu 'l-Qadr* is?"

"The *Lailatu 'l-Qadr* excelleth a thousand months:

"Therein descend the angels, and the spirit by permission

"Of their Lord in every matter;

"And all is peace until the breaking of the dawn."

"The excellences of the *Lailatu 'l-Qadr* are said to be innumerable, and it is believed that during its solemn hours the whole animal and vegetable creation bow down in humble adoration to the Almighty." (Hughes, *A Dictionary of Islām*)

On the Night of Power the Qur'ān is said to have been brought down by the angels to the lowest heaven, and thence delivered portion by portion at different times by Gabriel to Muḥammad.

77. i.e., recreate the abode of the angels by your presence.

78. See Note 30.

79. "Give lamp-like blooms"; i.e., "show yourself in your transcendent brightness." It is to be noted that by blossoms are generally meant the white blossoms of Spring. "Those who move at night," i.e., to pray, are the saints. (See Note 72.)

80. "Be fresh of visage"; i.e., be bright, smiling and cheerful.

81. See Note 30

82. It is possible to translate, "remove the pain of the carpet from afar"; i.e., "rejoice the abode of the angels by your presence."

83. "The two worlds"; i.e., this world and the spiritual world.

84. i.e., Rise to regions above the dust of the world; or, free yourself from all things earthly.

85. i.e., you may get control over the two worlds, earthly and spiritual.

86. i.e., be prepared to obey. (See the last part of Note 7.)

87. i.e., Muḥammad used his perfect intellect in setting forth the revelations and guiding the people in them.

88. i.e., he gained his wish.

89. *Burāq*; lit., "the partridge."

90. Lit., "a moon like the Kā'ūsian throne." There was possibly something special in the throne of King Kā'ūs, since it had a special name, *chahār kargas*, "the four vultures."

According to other authorities, however, this name was applied to the throne of Shaddād. Kai-Kā'ūs was the second king of

the Kayānian or second Persian dynasty, and reigned, according to Albirūnī, 150 years. Shaddād was the name of a king of the 'Ādites in the south of Arabia (Yaman) who built the garden of Iram to rival the gardens of paradise. On its completion it was made to disappear and the king was struck dead. (See the Qur'ān, lxxxix., 5, 6, 7. See also Notes 1,203 and 1,605.)

Chahār kargas means also the four elements. Cf. the following Note and the distich to which it is appended.

91. i.e., it flew so swiftly that the four elements were exhausted in their efforts to follow.

92. Lit., "it drew under its foot"

93. "The moon drew in (her) reins," hopeless, notwithstanding her rapid course, of keeping pace with it.

94. The spheres were supposed to move swiftly round the earth.

95. An allusion to the supposed whirling movement of the spheres.

96. i.e., the movements of imagination and lightning seemed slow in comparison.

97. Lit., "before such wide-stepping were but narrow."

98. I translate this obscure distich from the reading of the Bombay edition of 1328. All the other editions I have consulted offer only unintelligible readings—

Bā tak-ash savr-i quṭb khālī shud : gah janūbī-u gah shimālī shud.

99. The word for "fish" used here, namely *simāk* (Arabic broken plural of *samak*), means here in the first place "stars", and in the second two particular stars, one called *Simāk-i Rāmīh*, "Simāk the Lancer or Lance-bearer," i.e. *α Bootis*, and the other *Simāk-i A'zal*, "Simāk the Unarmed," i.e., *α Virginis*. *Jadval*, "stream or rivulet," means also an "astronomical table," but here it signifies the "sky."

100. Lit., "engaged in going through the leaves of this volume." The "expanse" or "volume" is the earth and the sky.

101. i.e., he passed through the world's gate.

102. i.e., he overcame the distance between the earth and the heavens.

103. *Sar-sabzī*, which means primarily "verdure and freshness", has also the sense of "prosperity". The word is used here in allusion to the fact that the colour attributed to the moon's sphere is green.

104. *Nuqra-kārī*, which is not in the dictionaries, means literally "silver-working". As silver is white, and Muḥammad's hand is alluded to, I infer that reference is made to the "white hand of Moses", *yad-i baizā*.

But *sīn-kārī*, which also means literally "silver-working", signifies "blandishments, fascination", and this may possibly be the sense here. It is not impossible, however, that *nuqra-kārī* may signify *safīd-kārī*, "white-working," one of the senses of which is "good, virtuous action".

The "lead-furnace" means the furnace by which the leaden glazing for pottery is prepared. This glazing is of a bluish colour, the colour attributed to the sphere of Mercury.

"From a lead-furnace" means probably "such as might come from a lead-furnace".

105. The colour attributed to the sphere of Venus is white.

106. Yellow is the colour attributed to the sun's sphere.

107. "The Khalif of the West" means the sun when setting, at which time much of the sky is often green.

108. i.e., the effulgence of his face cast a crimson glow upon Mars. The allusion is to the crimson hue which the sun often has when setting. Red is the colour attributed to the sphere of Mars.

109. The author possibly attributes headache to Jupiter on account of the size and weight of the planet conceived poetically as a head. Jupiter, as a fact, is the largest planet in the solar system. A perfumed embrocation for headache and fever is obtained by rubbing a piece of sandal-wood with water on a stone. The colour of it also is that which is attributed to the sphere of Jupiter.

110. "Saturn's crown" is probably his rings.

Savād, "blackness," means also "environs, city". Blackness is the colour attributed to Saturn's sphere.

111. Lit., "as regarded which Gabriel from (its) distance had permission"; i.e., they had reached a stage beyond which Gabriel and Burāq could not go.

112. Lit., "had left him back from the road."

113. Isrāfil is to blow the last trump to summon all at the Resurrection.

Raṣad-gāh, "a place of observation, observatory, watch-tower," is used perhaps to signify that Isrāfil is on the watch for the time.

114. '*Azrā'il*, the name of the angel of death.

115. "Behind"; lit., "in (their) places." The *Raḥraf* is the abode of Isrāfil, the *Sidra* that of Gabriel. (See Note 49.)

116. i.e., unconsciousness of his own existence.

117. i.e., he passed through the ocean of unconsciousness, and left every atom of everything which connected him with existence. But the distich is possibly misplaced, as it is seen from distichs which follow that he has not yet reached the sea of unconsciousness. He is not yet above the '*Arsh*, the "Universal Intellect". As a matter of fact, this distich in the B. ed. of 1328 occurs after the distich, "He took the road to the world's gate, (and then) removed (all) distance from the heavens' sphere," and in this connexion "ocean" would mean "the heavens".

118. It may be noticed that the second hemistich is a repetition of that of the last distich but five. The latter is omitted by the B. ed. of 1328.

119. i.e., to the Deity Himself, the Absolute Existence, the One

120. Lit., "When his stupefaction accepted risks, or peril." The *Vādī-yi Haurat*, the "Vale of Stupefaction", is the sixth stage towards Sūfī perfection.

121. i.e., guided and took him under its charge.

122. The expressions "he drew near", "two bow-lengths", and "or nearer", are spoken of Gabriel in the Qur'ān, liii., 8, 9, but here, as often, they are applied to Muḥammad.

Verses 4-10 are as follows:

"And it" (i.e., the Qur'ān) "is no other than a revelation revealed (to him):

“(Gabriel) the mighty in power taught (it) him,
 “One of sound judgment. He came towards him,
 “Being on the highest horizon.
 “Then ‘he drew near’ and came down,
 “And was (at the distance of) ‘two bow-lengths’, ‘or nearer’,
 “And he revealed to his servant what he revealed.”

The words *an adnā*. “or nearer,” as applied to Muḥammad, express his close proximity to God.

123. i.e., he became extinct as to his own existence, which is the only means of seeing God. “‘The seeing of the eyes is coincident with a change in the essence’ In order to see God the Sūfī must have reached the ‘station’ of complete extinction, and annihilation as to everything other than God.

“After reaching the ‘station’ in which the Qualities of God are substituted for his own, which is the end of the second journey, *as-safaru ’ih-thānī*, he reaches at the end of the third journey, *as-safaru ’ih-thālith*, the ‘station’ of *Adh-Dhātu ’l-Aḥādīya*, ‘the Unity Essence,’ in which duality no longer exists. he is completely immersed in God. This is the ‘station’ of the perfect saint. In seeing God his own imaginary and accidental essence and individuality are annihilated, he becomes *fānn fi-llāh*, ‘extinct in God,’ and he is identified with God. In this way only can he see God, since, as the Sūfis say, *Lā yara ’llāha illa ’llāh*, ‘No one sees God except God.’” (C. E. Wilson’s Translation of Rūmī’s *Masnavī*, Book II.)

124. One of the Traditions relating to Muḥammad speaks of these veils as 70, another as 700, and another as 70,000. Each of these expresses only an indefinite number, since it is of course impossible to attach any definite number to the veils which intervene between the creature and God.

“It is by ‘the Light’ (one of the ninety-nine divine Names) that the darkness of the non-existence of contingent beings is, as it were, covered, so that they come into relative existence. They are, however, only as shadows whose apparent existence is due to the Light. If the Light be withdrawn they cease to exist. Thus the veils which conceal God are ‘light’ in so far as it is His Light which gives them a *quasi* existence, and they are ‘darkness’ in so far as they are in-existent in themselves and have only a shadow-like existence.

"Now according to the higher or lower degree of the saint he has a less or greater number of veils between him and the Light in which the *Quṭb* dwells, that is the Light of God.

"The *Quṭb* is the highest in rank in the Sūfī hierarchy." (C. E. Wilson's Translation of Rūmī's *Masnavī*, Book II.)

For another explanation of the 70,000 veils see Gairdner's *The Way of a Mohammedan Mystic*

125 See Note 123.

126. i.e., being in the infinite, he was no longer subject to space relations.

127. i.e., he had no more any existence in space.

128 i.e., when the truth of the infinite makes itself felt the phenomenal world and direction or space are no longer considered as real.

129 i.e., as long as a person is subject to the world of space his heart is liable to be disturbed by anxiety at its vicissitudes.

130. i.e., he was completely absorbed in the Deity, and had only the breath or life which the Sūfī has in *fanā*, "extinction of himself in God."

131. i.e., the infinite cannot be felt until all sense of space relations is lost.

132. He being infinite.

133. It is an open question "whether the Words of God can be heard as words, or whether God communicates only by inspiration, from behind a veil, or by the mouth of a prophet whom He has inspired. Those who support the latter view say that since the Attribute represented by *Mutakallim*, 'the Speaker,' is one of the eternal Attributes of God, the Words of God in His quality of the Speaker cannot be heard by mortal ears. They interpret the text (Qur'ān, ii., 70), *Yasma'ūna kalāma 'llāh*, 'They hear the Words of God,' as meaning *Yasma'ūna mā dalla 'alā kalāmi 'llāh*, 'They hear that which indicates the Words of God.'

"On the text (Qur'ān, iv., 162), *Wa-kallama 'llāhu Mūsā taklīmū*, 'God spoke to Moses in speech,' they say that God created such words as would give indication of His eternal Words (as 'the Speaker'), and let them fall upon the ears of Moses.

"They also quote the verses (Qur'ān, xli, 50, 51) 'And it is not for man that God should speak with him except by inspiration, or from behind a veil; or He sends a prophet and reveals to his hearing what He will.' 'From behind a veil' is explained as meaning that God may make (men) hear in or from certain bodies words which He creates. Thus He spoke to Moses from the tree

"The Turkish Commentator on Rūmī's *Maṣnavī* seems to come to the conclusion that God makes His servant hear His eternal Words, though since they are from an eternal Attribute they are unlike those of His creatures. God's servant will understand also that those words are from God."

I have added to this, "Would it not be simpler and clearer to say that Words coming from the Attribute expressed by the name *Mutakallīm*, 'the Speaker,' may be manifested as a revelation to the elect?" (C. E. Wilson's Translation of Rūmī's *Maṣnavī*, Book II.)

134 i.e., the special drink and robe of honour of the perfect Sūfī, which would be his ecstatic state and condition of freedom from all ties. (See the next distich.)

135. *Iqbāl*, "bliss, beatitude, felicity, prosperity," means here the state of him who is the object of God's grace. It is the opposite of *uḍbūr* or *shayāvat*.

Ma'rifat, "knowledge," is the possession of the '*Ārif*,' "the Knower, the Sūfī."

136. Lit, "With the humility or conciliation of a hundred thousand prayers."

137. "That Goal," or "Centre"; i.e., God.

138. "That which he brought"; i.e., the spiritual knowledge which he brought.

139. i.e., from the court of the king to whom this work is dedicated.

140. "A crescent moon"; i.e., a poem.

"On festive night." The allusion is to the night of the termination of the month of fast, *Ramazān*, when the new moon, the appearance of which betokens the end of the fast, is eagerly watched for.

141. i.e., the poem is to be extremely subtle and shrouded in obscurity.

142. Lit., "may make magicians the prey of your magic."

143. *Filfil bar ālish rikhtan*, "to scatter pepper upon the fire," is to make the beloved restless until she sees her lover. This is effected by the lover's reciting a charm over some pepper, which he then throws into the fire.

In this case the beloved is presumably the poet's *tab'*, "poetic vein or muse," which he is urged to rouse.

The second hemistich seems only to emphasize the first, thus, "make the fierce fire crackle by throwing plenty of pepper upon it."

144. Lit., "for the sake of gentle-heartedness." "The cold and hardened wax" represents the poet's *tab'*, "poetic vein or muse," which has lain inactive for six years. He is urged to make his muse gentle-hearted and propitious by using the lover's charm.

145. "This narrow way" is presumably a reference to the poet's quiet, ascetic life and to his inactivity as to his poetical gifts. "To dance on stones" is not given in the dictionaries, but "to sit on a stone or stones" means "to be unhonoured, unesteemed", so that if the former be equivalent to this the sense of the second hemistich would be. "You have been living long enough without the esteem which the exercise of your genius would give you." But some MSS. give in the second hemistich *bar* or *dar rah-i jang* (*jang* probably for *chang*), and *kyash* instead of *bas*. If this were adopted the translation would be: "dancing is pleasant to the music of the harp," and the meaning, I think, "engaging in writing an entertaining poem." But this is scarcely acceptable. As some lithographed editions have *jang*, "battle," the editors have possibly thought that reference is made to the *Sikandar-nāma* of Nizāmi, in which many battles occur, but as this had been finished six years before, as the Author also made a new recension of it not long after writing the *Haft Paikar*, and as there are also battles in the latter poem, such interpretation does not seem very plausible. But, to conclude, "dancing on stones" may be simply a metaphor for "living the retired, austere life of an ascetic", which the king engages him to leave for awhile.

146. Lit, "Let the musky reed sneeze." Musk being blackish and fragrant, the reed is poetically called musky because it offers in the black ink words which on account of their beauty are considered fragrant. "May be perfumed"; lit., "may rub *galia moschata*," a perfume composed of musk, ambergris, camphor, and oil of ben-nuts

147. i.e., to pass over the inky words which are likened here to ambergris, as they were before to musk.

148. i.e., let them convey fragrance to the verdure of the world, as people scent silk garments with musk.

149. "Leaves" mean the "leaves" of the poem to be written, and in a secondary sense "stamped coin".

150. i.e., until the juice of the grape is pressed out it does not smile in the form of wine.

151. i.e., one has the trouble of cracking the bone to get at the marrow; and one must risk the sting of the bee to get the honey.

152. i.e., raise the curtain which conceals the beauty, your thoughts.

153. i.e., joy settled in my heart, and grief rose up and departed from it.

154. The "one work" is the *Shāh-nāma* of Firdausī.

155. The poet was Firdausī.

156. I read *la'l-i sūda* with India Office MS. 1168, not *la'l-i rīza* of the other editions.

157. "The contents of it"; lit., "its coin."

158. "Alien or foreign," I think, is a more likely sense here of *gharīb* than "wondrous", especially if *naqd*, "coin," be the right reading, and not *naqsh*, "design."

159. i.e., which were not to be found collected together.

160. *Darī*, "the older Persian," is the name given to the older pure Persian spoken before the admixture of Arabic, due to the Arab occupation. Firdausī professes to have written in *Darī*, though his work contains a considerable number of Arabic words. It is said to have received its name from its having been the court language, but this etymology, as well as others

given, is doubtful. It is also said to have prevailed chiefly in Bukhārā, Balkh, Badakhshān, and Marv

“In (such) cities (as those) of Bukhārā and Tabaristān” is one sense of *dar savād-i Bukhārī-y-ū Tabarī*.

Another sense is “in works (found) in Bukhārā and Tabaristān”. Bukhārā, it may be added, is said to have derived its name from the learned men who inhabited it.

The rendering, “in the works of Bukhārī and Tabarī,” must, I think, be rejected, first, because Bukhārī was a Traditionist, and the Author does not quote Traditions, and secondly, because both Bukhārī and Tabarī wrote in Arabic, whereas the Author says he consulted both Arabic and also Persian works. Tabarī, it is true, was a historian, and therefore a likely source, but it seems curious that the poet should restrict his mention to that single authority.

161. The Author means presumably that he sought out each beauty of a recondite character which had been overlooked by other poets.

162. i.e., When I had written out a choice selection.

163. One of the meanings given to *Zand* is the Book of Ibrāhīm Zardusht, i.e., the Zend Avesta of Zoroaster. If the reading *Zand* be correct we must infer that that book was adorned with pictures of the planets, as we know the temples were. Or, reference may be made simply to the *mention* of the planets as an adornment. The B. ed. of 1328, however, reads *dav-i Majūs*, “the Magian temples.”

164. “The Brides, (adorners) of the sky,” are the seven planets.

165. By “affairs” or offices are meant possibly the arts of fascination.

166. i.e., when seven lines converge together, as, e.g., radii of a circle, the result is a single point in the object aimed at in our enterprise; i.e., though the subjects be many, the result is unity.

167. i.e., he keeps them all in due control so that they may all subserve the main design.

168. i.e., if any part be not subsidiary to the whole it throws out all the other parts, which brought together in due subservience

would have formed a consonant and unified whole. The illustration here is a cord composed of a number of strands.

169 i.e., though no one appreciate the unity of the design, it is still there.

170 i.e., I measure correctly so as to produce a consonant, harmonious and unified whole.

171. i.e., presumably, If I had composed a work of one thread only it could not have borne so many pearls of rhetoric without fear of snapping.

172. The Author seems to imply (cf the next two distichs) that the value of the water depends upon the nature of the recipient. If the water come to places which are not adapted to keep it perfectly pure, it may be fit for bathing, but not for drinking. It is also, of course, implied that for certain uses the water must be pure in itself before it reach the recipient. Similarly (see the next distich but one), if a drop of rain-water fall into an oyster-shell which is adapted to turn it into a pearl it becomes a pearl, but if not it is lost.

The real meaning implied by the next distich but one is that the Author being a proper recipient of such material as may come to him he is able to turn it into work of literary and poetical excellence. Cf. the lines of Sa'di:

Bārān, ki dar latāfat-i ṭab'-ash khilāf nīst, dar bāgh lāla rūyad-u dar shūra būm khas: "Rain, in the fineness of whose nature there is no contrariety, makes tulips grow in the garden and weeds in brackish ground."

It should be explained that it was believed that the pearl in the oyster-shell was formed from a drop of rain-water which fell into it.

173. See Note 172.

174. See Note 172.

175. The Author is hinting that he expects a reward from the king.

176. Firdausi's "bounty" consisted in his offering to King Maḥmūd of Ghaznī the historical, romantic poem the "Shāh-nāma" of 60,000 distichs. Maḥmūd's "stinginess" lay in his giving the poet a very inadequate reward.

The distich is literally : " Mahmūd's stinginess and Firdausī's lavishness were (as) the relationship of one under the ascendant *Scorpio* to one under the ascendant *Sagittarius* "

This does not mean that Firdausī and Mahmūd were born respectively with the ascendants *Sagittarius* and *Scorpio*. The Author implies only either, that in the presentation of the " Shāh-nāma " by Firdausī and the thought of reward on the part of Mahmūd the two were influenced by the ascendants of the particular times—Firdausī by *Sagittarius*, and Mahmūd by *Scorpio* ; or rather perhaps, more generally, that there was something in the horoscope of each that induced their respective acts at the respective times. It is clear from the context that the Author means that their respective conduct was due in some way to the influence of the stars.

According to Alan Leo those with the ascendant *Scorpio* are " reserved, determined and tenacious ", and those with the ascendant *Sagittarius* are " frank and honest, generous and sincere ". One may add that *Scorpio* being a " watery " sign, and *Sagittarius* a " fiery " sign, the two are antagonistic.

Pierre de Bresche in his *Traité des Talismans* (1671) says . " On attribue à Salomon un livre intitulé ' des Sceaux des pierres ', où il dit que la figure . . . du Scorpion et du Sagittaire se combattent, gravée en quelques pierres, et enclassée dans un anneau de fer, cause les divisions parmi ceux qui en sont touchés. "

Such figures, though included by De Bresche amongst talismans, are, more strictly speaking, spells or charms. (See also Note 1,490.)

177. Of Asadī of Tūs the *Encyclopædia of Islām* says little except that he was " one of the oldest of the Neo-Persian poets, who died during the reign of the Ghaznavide Mas'ūd (1030-41). Specially is he known for his Strife-poems (Munāzarāt) ".

The *Encyclopædia* adds, " Little that is certain is known of his circumstances, for what Daulat-Shāh tells of his relations with Firdausī appears to be of a legendary nature. "

This fact, I would suggest, is no reason for not repeating the account of those relations, since such legends are often of great importance to the Orientalist on account of the frequent reference

made to them by Persian Authors. Of course discretion must be used, since some illustrative stories are of no importance, and are really too absurd to be repeated. One might add, however, with regard to the Encyclopædia, that it is far too succinct and condensed in many of its articles, and gives much too frequently references to other works when it ought to give the information itself. In its scientific articles also it is too technical: many of them are intelligible only to one who already knows the subject, and an Orientalist can scarcely be expected to have an acquaintance with all Oriental sciences.

We see, however, from the present distich that Asadī was better treated by Maḥmūd than Firdausī, of whom, it is related, he was the master.

It is said that Firdausī on his departure from Ghaznī in A.D. 1010 requested him to finish the "Shāh-nāma", which was yet incomplete, and that Asadī composed that part of the poem between the Arabian conquest of eastern Persia under the Khalif 'Umar to the end, consisting of 4,000 distichs. In the "Rose Garden of Persia" there is a verse translation by Miss Costello of Asadī's poem, the "Dispute between Day and Night".

The meaning of the hemistich (if the reading be correct) is obscure. It may be translated, "He favoured Asadī who was *alif*." *Alif* is the first letter of the alphabet, and is in form like an upright stroke. It hence has the derived senses, "first," "alone," "bare or destitute," and "recluse", but no one of these seems applicable. He was certainly "first" in the sense of having been Firdausī's master, but there seems to be no point in asserting this.

The B. ed. of 1328 reads, *Asadī-rā ki būd-i ū bi-navākht*: "For Asadī, whose being he caressed," the sense being concluded in the second hemistich. Such a reading, however, strikes one as being only an evasion of the difficulty.

178. i.e., were friends together, or "the man subject to the ascendant", *ḡālī-i*, was favoured by "the ascendant", *ṭālī*.

179. The Author again urges the fact that he makes great improvements in the material collected. He does not sacrifice his independence by taking water from the cloud, because he far more than pays his debt by converting it through his poetical

genius into pearls. He may also be intimating that he is not one of the mere imitators or plagiarists of whom he sometimes complains—cf e.g. the *Sikandar-nāma*.

180. i.e., honour for the poem itself.

181. "At the monarch's court support"; i.e., from the king himself. "Four into four are sixteen"; i.e., my calculations will be found correct, or things will be as I thought they would, and as they should be.

182 The Author probably means that he has so pure and bountiful a source of inspiration, and produces results so excellent that he need not fear for the reception of the work at the king's court. This harmonizes with the preceding distich. Or the "cloud" may signify the king in his bountiful and generous nature, and the "water", not the material from which the pearls are made, but rather the cause or instrument of the poet's inspiration. Or possibly, after expressing his desire for the king's support and favour (*faiz*, "favour," by the way, means also "generosity"), the Author may be poetically asserting his independence in the concluding distich of the Section *Ab*, "water," means also "favour, generosity, honour, success, splendour", and all this he can get from the "cloud", i.e., from the material collected whence he pleases, and which by his genius he turns into the finest of pearls,—those of Aden,—which also enrich him.

183. I read, *Jabra'il-am na, jinnī-yī qalam-am* Some of the I.O. MSS. have, *Chīnī-yī qalam-am*, "the Chinese (art) of my pen." The B. ed. of 1328 has, *Jabra'il-am ba-jumbish-ī qalam-am*, where *jumbish*, I think, evidently indicates *jinnī*. *Jinnī* I take to be preferable on account of the coming reference to *fusūn*, "incantation," and to the *dīvs*, "evil geni," and Solomon. By "the genius, my pen" he means simply his poetical genius.

The genii (*jinn*) are supposed to have been created of fire, whilst the angels were created of light. There are good and evil genii, the latter corresponding generally with the Persian *dīvs*. Satan and his assistant-demons are of the *jinn*. The *parī* or fairy is of the good *jinn*.

184. It was the custom to put on new dress at the beginning of the New Year. In this and the following distich the poet's genius is addressing him.

185 "Evil genii," *divs*, mean here common and unspiritual people. "No man, it is said, ever obtained such absolute power over the Jinn as Sulaimānu 'bnu Dā'ūd (Solomon the son of David) This he did by virtue of a most wonderful talisman, which is said to have come down to him from heaven It was a sealing-ring upon which was engraved 'the most great name' of God (*al-ismu 'l-a'zam*), and was partly composed of brass and partly of iron. With the brass he stamped his written commands to the good Jinn, with the iron those to the evil Jinn or devils (The Jinn are supposed to have a great dread of that metal) Over both orders he had unlimited power, as well as over the birds and the winds, and, as is generally said, the wild beasts." (Hughes: "A Dictionary of Islām")

The legend of "the great name" is very ancient, dating from the time of the Accadians, the people of the yellow race who inhabited Chaldæa before the Semite immigrations.

Lenormant in his *Chaldean Magic* says: "But the highest and most irresistible of all the powers dwells in the divine and mysterious name, 'the supreme name,' with which Hea alone is acquainted. Before this name everything bows in heaven and in earth, and in Hades, and it alone can conquer the *Maskim* and stop their ravages. The gods themselves are enthralled by this name, and render it obedience. The great name remains the secret of Hea; if any man succeeded in divining it, that alone would invest him with a power superior to that of the gods. Sometimes also in that part of the incantation (quoted by Lenormant) which takes a dramatic character, it is supposed that Hea is teaching it to his son Silik-mulu-khi. But even then it is not uttered, it is not written in the formula, and they think that the mention of it alone is sufficient to produce a decisive effect when the incantation is recited. Every one knows to what a pitch the belief in the all-powerful and hidden name of God has grown amongst the talmudical and cabalistic Jews, and how general it still is amongst the Arabs."

It should be explained that Hea was the supreme god of the Accadians, and that the *Maskim*, of whom there were seven, were an order of demons.

186. The Author is now apparently addressing the king.

187. i.e., as regards the mere body

188. i.e., my work has no character, good or bad, until it bear the king's stamp of approval or disapproval. It has neither the sweetness of the honey nor the bitterness of (the sting of) the bee. It is neutral: pure and simple wax.

189. To be "red-faced" is to be "honoured", and to be "black-faced" the contrary.

190. "The monarch's scribe" means the king through his scribe or amanuensis.

191. i.e., if no one care for my written words, my silky paper will be enriched by them. They must be left simply to the paper, and I must be resigned. Or, for "silky paper" might perhaps be substituted "silk garments", which are sometimes perfumed, the sense being that he must keep the poem for his consolation and be contented with it.

192. "The eloquent"; i.e., former writers, especially poets.

193. "I, looper of these knots"; i.e., the tyer of knots of subtleties in the poem. The "alchemy and bond of travellers to the village"; i.e., the transmuter into gold of (the material left by) those who had reached the domain of composition, and the fastener together of their material.

194. i.e., no one has written more originally than I.

195. i.e., I have nothing new to offer in the way of words, but I am an adept at expressing my meaning in the words which exist. *Ma'ānī*, lit., "meanings," is used here in the sense of *'ilnu 'l-ma'ānī*, "the science whereby is known the manner of adapting language to the requirements of the case; ability to express clearly one's meaning in various ways; rhetoric, and theory of literary style."

196. i.e., I consider form, literary style, without good matter to be phantom-like and to have no real existence, like a dream; and I consider matter, i.e., the meaning, the thoughts of the poet, without form to be undetermined and vague, like water.

197. The Author probably is alluding especially to Firdausi.

198. In this and the following three distichs the Author seems to show some feeling of discouragement, real or affected, at not

having in his poetry attained to perfection, on the mental, moral, or spiritual side.

199. i.e., "what is there in the domain of poetry that I have not written?"

200. *Khlās*, "that which is absolutely pure, anything select or exquisite, gold refined in the fire, genuine money, the best and purest of anything," is evidently the correct reading here, not *khalās*, "deliverance, liberty." (See Note 198.)

201. At the dawn the angels are supposed to hover on the verge of the first heaven, the lunar sphere, that nearest to the earth, and the Author here implies that they send down to him dainties of poetry.

"In deprecation"; lit., "in (saying) 'I ask pardon of God.'"

202. "Your breath" means "your words, your poetry", revivifying as the breath of the Messiah.

The "tree of Mary" was a withered date-palm under which Jesus is said to have come into the world, for which reason it became green, and always when shaken let fall dates.

203. i.e., you have become fortunate in scattering the inexhaustible dates of your learning.

204. In the heading to this section Qizil Arslān is given as the name, or rather an additional agnomen, of the king to whom the poem was dedicated, and in Beale and Keene's Oriental Biographical Dictionary the same name is given. The king, however, who is generally understood by the name of Qizil Arslān (Red Lion), King of Āzarbāijān, died in A.H. 587 (A.D. 1191), and the poem was not finished till A.H. 593 (A.D. 1197). That it was not begun even in the life-time of Qizil Arslān is fairly probable from the fact that the author had not finished his "Sikandar-nāma" till shortly after the death of that prince, and that he dedicated it to his successor, Nuṣratu'd-Dīn, King of Āzarbāijūn.

In Sachau and Ethé's *Catalogue of the Persian MSS. in the Bodleian Library* we read, the poem was "dedicated probably to the Atābeg Nūr-al-dīn Arslān (who ascended the throne of Maṣūl in A.H. 589)."

Dr. Bacher, in his *Nizāmī's Leben und Werke*, gives the name as

Nuṣratu'd-Dīn, the king of Āzarbāiḡān mentioned above. He says: "Es ist schon erwähnt worden, das der Furst von Āderbeigān ähnlich wie einst jener von Schirwān Nizāmī zu neuer poetischer Thatigkeit aufmunterte; jedoch während Letzterer ihm den Stoff angezeigt hatte, liess ihm Naṣrat-addīn (*sic*) die Wahl frei."

It is, however, evident from what Nizāmī himself says in this section and the next that the prince to whom the poem was dedicated was the Khyārazm-Shāh, 'Alā'u'd-Dīn Tekish Khān, the ruler of Khvārazm (Chorasmia), the modern Khanate of Khiva. This country which lay along both banks of the lower Oxus extended to the Sea of Aral. In the time of this ruler, however, Khyārazm was by no means the limit of the territory of the Khvārazm-Shāhs, for before the end of the twelfth century they were masters not only of all Transoxiana, part of the Fifth Clime, according to the Dictionaries, but also, to the west, of the country which extended to the provinces then still subject to the Abbāsīde Khalīfs.

In the next section, "A humble address," Nizāmī speaks of the dedicatee as the ruler of Persia, and, as a matter of fact, Tekish Khān became supreme master of that country after having in A.H. 591 defeated Toghrul III., the last Seljūqide ruler of it.

We read in *The Caliphate* of Sir William Muir: "At last, the Khārizm Shah, Takash, at his instigation (i.e., the instigation of the Khalīf Nāṣir) attacked the Seljuk forces, and defeated them, leaving Toghril, last of his race, upon the field . . . Takash, recognized now as supreme ruler of the East, conferred on the Caliph certain provinces of Persia hitherto held by the Seljuks."

Schefer, in his translation of the *Relation de l'Ambassade au Kharezm*, Introduction, pp. ix, x., says: "Telle était au commencement du XIII^e siècle, la situation du Kharezm, auquel les princes de la dynastie des Kharezm Chāh avaient annexé les États voisins. Ils avaient donné à leur empire une telle extension que les frontières en touchaient, à l'est, à la Mongolie, au sud, à l'Inde, et, à l'ouest, aux provinces qui restaient encore sous l'autorité chancelante des Khalīfes Abbassides. Le Khanat de Khiva est aujourd'hui tout ce qui subsiste d'un si puissant État."

Before coming under the rule of the Khvārazm-Shāhs Khyārazm was subject to the Seljūqides and before them to the Ghaznavides. Of the rise and fall of the Khvārazm-Shāhs, who succeeded the former, Schefer speaks (Introduction, pp xi., xii.) as follows: "Le Kharezm passa, en 432 (1040) sous la domination des Seljouqides. Alp Arslan en confia le gouvernement à son fils Arslan Châh. Sous le règne de Malik Châh, Abou Thahir, gouverneur de Samarqand, fut chargé de l'administration de la province qui, après lui, fut confiée à Izz oul Moulk, le fils du célèbre ministre Nizham oul Moulk. Le Kharezm fut ensuite donné par le même prince à Anouchtekin, esclave de l'Émir Melkatekin qui l'avait acheté à un homme du Ghardjistan. Il était devenu Ibriqdar ou chargé de l'aiguère de Melik Châh, et il percevait, à ce titre, les revenus du Kharezm.

"Barkiarouk, successeur de Melik Châh, désigna Aqindjy pour succéder à Anouchtekin. Aqindjy fut assassiné à Merv par les émirs Qoudan et Yaraqtach, qui essayèrent de s'emparer du Kharezm. Mais ils furent mis en déroute par les troupes envoyées contre eux, et le fils d'Anouchtekin, Mohammed, fut investi du gouvernement avec le titre de Kharezm Châh, 490 (1096).

"À la chute de l'empire des Seljouqides, le Kharezm Châh proclama son indépendance. La dynastie qu'il fonda compte sept princes, qui régnèrent de 490 (1096) à 628 (1230).

"La conduite altière et imprudente de Mohammed Châh (the last king but one) provoqua l'invasion de Djenguiz Khan, qui couvrit l'Asie de ruines et porta au Kharezm un coup dont il ne s'est jamais relevé.

"Mohammed Châh, abandonné des siens, alla se réfugier dans l'île d'Abiskoun (in the Caspian) où il mourut. Son fils, le vaillant Djelal oud Din Mangouberty, essaya de ressaisir le royaume de ses ancêtres; mais il périt assassiné par un Kurde dans les montagnes d'Amid où il s'était réfugié 628 (1230). En lui s'éteignit la race des souverains qui avaient rangé sous leurs lois toute l'Asie centrale, et manacé l'existence du Khalifat des Abbassides."

Thus Muḥammad, the son of Anūshtegin, the *ibrīq-dār*, or ewer-bearer, to Malik Shāh, was the first king of Khyārazm, but

Tekish Khān was the first independent king. The rulers of the Khvārazm-Shāhī dynasty are as follows:—

1. Muḥammad Qutbu 'd-Dīn.
2. Ātsiz, the son of Muḥammad.
3. Īl Arslān, the son of Ātsiz.
4. Sultān Shāh, the son of Īl Arslān.
5. 'Alā'u 'd-Dīn Tekish Khān, the elder brother of Sultān Shāh.
6. Sultān Muḥammad, the son of Tekish
7. Jalālu 'd-Dīn, the son of Sultān Muḥammad.

From the following considerations, added to the above, it is quite clear that the person to whom the poem was dedicated was 'Alā'u 'd-Dīn Tekish Khān, the Khvārazm-Shāh

Nizāmī in this section addresses a person named 'Alā'u 'd-Dīn, and not Nūru 'd-Dīn, or Nuṣratu 'd-Dīn.

In addition to this he plays upon the meaning of the name 'Alā, which means "sublimity, exaltitude, height".

Later he speaks of two sons of the above king, one named Muḥammad, the other, Aḥmad. The latter he praises as a scholar, the former as one full of princely ambition. As a matter of fact, Muḥammad, who succeeded Tekish Khān in the empire, became a famous warrior. His agnomen, as given by Nizāmī, was Nuṣratu 'd-Dīn, whereas that of Nūru 'd-Dīn's son was 'Izzu 'd-Dīn.

Mirkyānd gives Qutbu 'd-Dīn as the honorific title of Muḥammad, but it was a common thing for a distinguished man to have more than one.

In the next section Nizāmī says, "Through you the Fifth Clime is in prosperous state." Now a part of the Fifth Clime is Transoxiana, of which Tekish Khān was ruler; Nūru 'd-Dīn being ruler of Mausil, and Nuṣratu 'd-Dīn of Āzarbāijān.

From the fact that 'Alā'u 'd-Dīn Tekish Khān, the son of Īl Arslān, was undoubtedly the person to whom the poem was dedicated it does not seem improbable that the distichs in which the name Qizil Arslān is given or alluded to may be spurious. It is not impossible, however, that 'Alā'u 'd-Dīn may have had the honorific title or additional agnomen of Qizil Arslān (Red Lion), or that he may have been called so as *bin Arslān*, "the son or grandson of Arslān." Arslān in fact was a title of honour

commonly given to a king of Turkish race, whether it was his name or not.

It is true, though unlikely, that the poem may have been begun in the life-time of Qızıl Arslān, and the lines which early in the poem refer to him have been retained; but nearly at the end of the poem there is also a line referring to the dedicatee as "Lion", and since Qızıl Arslān died in 1191 and the poem was not finished till 1197, we should have to conclude that it was dedicated *when finished* to a dead Lion, which is highly improbable, the more so that the poet evidently expected a reward from the dedicatee.

The original of the distich in which the name Qızıl Arslān occurs explicitly is as follows:—

"Shah Qızıl Arslān-ı kışvar-gîr; bılı zi Alp Arslān ba-tāj-u sarîr." (See also Notes 213 and 2,086.)

205. By "range" is meant the poem

"The division, Spring"; i.e., Spring as a division of the year.

The Author by saying that his real aim in writing the book is to praise God, the Prophet, and the king, and to give the latter advice, means probably to pay a compliment to the king.

Or, it is quite possible that he includes under "advice to the king" the whole of the work after the first three divisions or sections mentioned.

206. "This ancient coinage" is possibly "the world", which Muḥammad's advent made young.

Or, the Author may be referring to Judaism and Christianity, and be implying that Muḥammad superseded them by Islām.

207. "The Seven Climes" are the seven divisions or zones into which Oriental geographers divided the whole earth as known to them.

According to the Persian geographer, Jurjānī (about A.D. 1460), they are as follows:—

1st. From latitude $12^{\circ} 45'$ to $20^{\circ} 30'$ N. The lord of this Clime is Saturn.

2nd. From latitude $20^{\circ} 30'$ to $27^{\circ} 30'$ N. Assigned to Jupiter.

3rd. From latitude $27^{\circ} 30'$ to $33^{\circ} 40'$ N. Assigned to Mars.

4th. From latitude $33^{\circ} 40'$ to 39° N. Assigned to the sun.

5th. From latitude 39° to $43^{\circ} 30'$ N. Assigned to Venus.

6th. From latitude $43^{\circ} 30'$ to $47^{\circ} 15'$ N. Assigned to Mercury.

7th. From latitude $47^{\circ} 15'$ to $50^{\circ} 30'$ N. Assigned to the moon.

There is a discrepancy in my MS of Jurjānī, which gives $43^{\circ} 30'$ to $47^{\circ} 15'$, and then $47^{\circ} 30'$ to $50^{\circ} 30'$.

The Climes of Idrīsī (about A.D. 1153) extend farther north than Jurjānī's, but he does not explicitly define them.

The dictionary *Burhān-i Qāṭi'*, taking a more popular view, enumerates the Seven Climes as follows —

- 1st. Hindustan. Assigned to Saturn.
- 2nd. China and Khatā. To Jupiter.
- 3rd. Turkistan. To Mars.
- 4th. 'Irāq and Khurāsān. To the sun.
- 5th. Transoxiana. To Venus.
- 6th. Rūm (the Eastern Empire). To Mercury.
- 7th. The hyperborean regions. To the moon.

But other popular divisions are also found, no one of which agrees with that of Nizāmī, who makes an arbitrary division of his own. (See also Notes 1,146 and 1,147.) By the distich it is implied that the king is monarch of the whole world.

208. i.e., generous to the rulers subject to him.

209. *Āq Sunqur*, according to Vullers, who takes his account from the *Burhān-i Qāṭi'*, is "*cognomen regum Turcarum*", by which is presumably meant a cognomen of the rulers not only of Turkistan but also of all the countries of central Asia inhabited by people of Turkish race. So the race of the *Āq Sunqurs* would, of course, include the family of the Khayrāzm-Shāh himself. In the *Encyclopædia of Islām* three persons with the special cognomen (perhaps rather agnomen) of *Āq Sunqur*, "*White Falcon*" (*falco gyrfalco*), are mentioned, but I do not think that the family or race of any one of these is meant by Nizāmī.

210. "This resting place"; i.e., the earth.

211. i.e., the dynasty or sovereignty has reached perfection in him.

212. Rustam, the most famous of the legendary heroes of Persia, was lord of Sīstān or Nīmruz, and Zābulistān, the highlands in the north of it. We gather from Lieut.-Colonel Yate's *Khurāsān and Sīstān* that names and legends relating to Rustam are found in that country at the present day.

Part of Sīstān is on the east frontier of Persia, and part of it in Afghanistan.

A long account of Rustam's life and exploits is found in Firdausī's *Shāh-nāma*. (See also Notes 1,035 and 2,078.)

213. Unless this distich be spurious or corrupted, we must, I think, take it that he is called "lion in name" either as having the honorific title or additional agnomen *Arslān*, or as being *būn Arslān*, "the son or grandson of Arslān"; *arslān*, a Turkish word, meaning "lion". (See also Notes 204 and 2,086.) The B. edition of 1328 has, however:—

Ham-pay-ī shūr-u ham-payām-i hizhabr :

"The companion of the lion and the bringer of the same message as the lion."

214. i.e., simply, when the world came into existence.

215. "A Gem," or "an Essence", i.e., the Universal Spirit, the first creation, or the first emanation from the Deity; though considering it in its two-fold aspect of Universal Intellect and Universal Soul, the former is the first emanation, and the latter the second. *Auwalu mā khalaga 'Ulāhu 'l-'Aql*: "The first thing which God created was the Intellect."

The Universal Soul by its formative faculty fashioned the phenomenal world upon "matter" taken in the philosophical sense, and is the Soul of that world. At the same time, the individual phases of the Universal Soul inclined to particular forms and became the individual souls of them.

216. An allusion to the king's generosity.

217. Since this verse is applicable only to one whose name is *Qizil* (*Arslān*), Red (Lion), and the person addressed here was not at all events *the* *Qizil Arslān*, it may possibly be spurious. (But see Notes 204, 213, and 2,086.)

Surkh-rū (lit., "red-faced") means "honourable, glorious", and since the sultan is "*surkh-rū*", his face is supposed poetically to cast a red tint upon the sign-manual, which the latter is pre-disposed to take from its including the word "*Qizil*", which in Turkish means "red", and is part of the name *Qizil Arslān*.

218. Lit., "is red-faced." (See the preceding Note.)

It must be concluded that if the preceding distich be spurious, this one is so, too. (But see Notes 204, 213, and 2,086.)

219. An allusion to the martial valour of the king.

Another translation may be : " The surface or book of the sky is full of leaves from his expositions." This would be an allusion to the king's learning.

220. In this hemistich it is implied that the sea cannot compete with him in bounty ; that before his bounty it perspires with shame.

221. i.e., the mind fails to compass it.

222. An allusion to the king's name, 'Alā'u 'd-Dīn, which signifies " Sublimity of the Faith ".

223. A pun upon the name, " Sublimity of the Faith."

" In this last," i.e., in sublimity (Sublimity).

224. Means presumably that his enemies are as women compared with him.

225. *Āb*, " water," has also the senses " brilliancy, lustre, splendour ".

226. " Excites fire in the mind " ; i.e., arouses admiration.

In the distich the four elements are introduced ; thus the word meaning " brilliancy", *āb*, has also the sense of " water", and that meaning " body", *khāk*, signifies also " earth ".

227. Lit., " where the lion scratches its tail."

228. *Ba-sar āmadan*, lit., " to come to (its) head," means also " to come to an end, to be finished ".

229. " Fire " is the " wine " ; " frozen water " is the " crystal cup ".

230. A common expression in Persian for a great disturbance.

231. See Note on the next distich.

232. i.e., whatever he gains with effort he gives away freely and carelessly. Cf. the idiom *ba-sar-i tāziyāna griftan*, " to take a thing, or gain a victory, by the whip alone, without using the sword." For the second hemistich of the preceding distich contrast the effort and the impetuosity of the flow of the sea with the ease and gentleness of its ebb.

233. i.e., possibly, by his prosperity and victorious power he overcomes all malign influences as Jupiter may those of Saturn.

234. This and the preceding distich do not balance very well, since in the first, "lion" is apparently an allusion to "the king", and in the second to his "horse". The metaphorical sense of "dragon" in the second is "warrior", and "burning the dragon" is "vanquishing that warrior". He also kills real dragons in the chase.

"Mounted on a lion" in this second distich is to a certain extent in harmony with "sun" in the first, since one of its meanings is "sun" in his quality of being the ruler of the zodiacal sign *Leo*.

In this second distich the king is certainly, as it were, "upon a dragon" as vanquishing it, but his horse is alluded to as the "lion" and not he.

In the same distich by "dragon" there may be a sub-allusion to the constellation *Draco* which is extinguished, as it were, by the sun.

235. "Dragon" means here both the constellation *Draco* and also "warrior".

"As a snake"; i.e., as if it were only a simple snake.

236. *Tangī*, rendered "closeness", means also "narrowness, nearness", and the word is contrasted with the word "widens", which follows. *Matraḥ*, rendered "aim", means literally "the place to which a thing is thrown".

The absolutely literal sense is "his nearness (of aim) to the thing aimed at".

237. i.e., he has beaten the sword in roughness.

238. *Shūr-gīrī*, "lion-taking," is the third degree of drunkenness. "A lion-taker" means metaphorically "a strong, brave man".

239. Lit., "By the circle of (his) lasso." I.O. MS. 402 has *ba-kūh-i samand*, "by the mountain, (his) steed."

I.O. MS. 1168 has *ba-gird-i samand*, "by the circle of (his) steed."

I.O. MS. 1491, and the I.O. Bombay edition have *ba-gurz-u kamand*, "by (his) mace and lasso."

From these I think we may plausibly conjecture *ba-gird-i kamand*, "by the circle or loop of (his) lasso."

240. i.e., through awe at the king's prowess.

241. i.e., his arrows have killed so many wolves and leopards that the onager has scarcely room to move over the plain.

242. The meaning is that the king kills so many wolves and leopards that the hunting-ground becomes a fuming, raging sea composed of their blood, and completely covered sometimes by the floating bodies of the wolves, and sometimes by those of the leopards. Thus the hunting-ground, in a way, at times puts on a wolf's skin, at times a leopard's skin.

243. i.e., the stag is shot dead and is buried, as it were, in its hide.

244. Lit., "as though the sky brought up smoke from the earth."

245. i.e., as the reed has the musky (in this case black) ink, and the beauties (lit., rubies) which it forms, so the king's character has its musky fragrance and the precious and brilliant qualities which are displayed by that character.

246. See the last Note.

247. An allusion to the king's greatness and to his protection of all.

248. "The Nine-handled Bow" is the sky in its quality of having nine divisions (See Note 30) The meaning is that the nine-fold sky is only as the smallest bolt for the king's bow.

249. "(The) four stars," *chār gauhar*. The term *chār gauhar* usually means "the four elements", but here it must signify the four large stars in *Ursa Major* that stand in the form of a square. *Ursa Major* as a whole is called *Haft Aurang*, "The Seven Thrones."

250. i.e., his enemies are eradicated and destroyed before him.

251. "To have a bright, white, or red face" is "to enjoy honour"; "to have a black face" is "to be disgraced".

i.e., the king's friends derive lustre from his glory as the moon from the sun; but his enemies are scorched black by it.

252. "A gold-shod sun" means "the king".

Sang means "rock or stone", but it signifies also "weight, authority, dignity, splendour", so that the sense is that as the sun lends grandeur to the mountain by gilding it, and furthers the growth of the rubies (as he is supposed to do) in the rock of

the mine, so the king's shining qualities produce brilliant results, and give brightness and prosperity to all his subjects.

The rhetorical merit lies, however, in the idea of the giving of rock to the mountain, so I have translated literally. One might almost combine the two meanings by saying "has given 'weight' to the mount, and rubies to the mine".

253. i.e., the jewels of the mine are excelled by his brilliant qualities, and he is far superior to the mine in showing forth qualities so brilliant.

254. His "onyx" is his "eye", which apparently means here his watchfulness and his all-pervading influence and power, which make all things flourishing. This sense is conveyed by the image that his "onyx" gives pearls to the sea, the strewer of pearls, and rubies to the mount, the strewer of rubies.

255. "Both Abodes"; i.e., heaven and earth.

He receives God's Law and administers it to his people.

256. i.e., his two sons.

257. i.e., devoted to the study of theology.

258. *Farīdūn*, the name of the sixth king of the first dynasty of Persian kings, the *Pīshdādian*. He was famous for his wisdom and learning.

259. *Kai-Khusrau* was the third of the second or *Kayānian* dynasty of Persian kings. He was celebrated as a warrior.

The second hemistich is, literally, "opening the stirrup in Kai-Khusrau-ishness."

260. "Power or authority," *naqsh*, which here is equivalent to *istiqrār-i hukm va-tamkīn-i harbat dar dilhā*, "the fixing of one's authority and the establishing of reverence in the hearts (of people)."

261. i.e., he having devoted himself to the study of religious and spiritual matters.

262. *Aḥmad* means "most praised", and by praising his pursuits the Author introduces his name in poetical style. His name *Aḥmad* (twice), because it is his real name, and may also on account of his pursuits be attributed to him in its sense of "most praised".

263. The words Aḥmad and Muḥammad both come from the Arabic root *ḥamd*, "praising," so that the two forms which are of common origin differ only specifically from each other without being generically or essentially different. The genus is one, the species are two.

The distich is, however, susceptible of another interpretation, namely, "In two copies, the original of which is the same, there is the writing of Aḥmad and that of Muḥammad." Or, again, "there is the stamp of each"; Aḥmad and Muḥammad being in the first case the copyists, and in the second case the two names.

In the latter case the sense would be that two copyists making a copy each from the same original would differ in minor particulars as the two names differ, though their sense is essentially the same; i.e., "most praised."

264. i.e., they do not differ.

265. i.e., for his mastery of theological and spiritual subjects.

266. i.e., religion and spirituality strengthen him.

267. "The azure throne"; i.e., "the sky."

268. i.e., May he be furthered and supported in his sovereignty by these two sons.

269. i.e., brighter than the day.

270. This would depend, I suppose, upon the way in which he spends the night. Cf. the succeeding distich.

271. By "that one of Aḥmad's race (who is) veiled by the curtain of his night" is meant the king's wife.

272. *Bilqīs* is the name given to the Queen of Sheba supposed to be one of Solomon's wives. It means here the wife of the king, as Solomon means the king (See also Notes 1,270 and 1,407.)

273. "The celestial sires" are "the seven or nine heavens". "Existence' mothers" are "the four elements".

By "her being the seal of the mothers of existence", i.e., of the four elements, is meant "her reaching the perfection or acme of existence which is composed of the four elements".

274 *Khizr* is the name of a prophet who found and drank of the Water of Life. He has been confused with the vazir of Alexander, with Elias, and also with St. George.

The Water of Life was supposed to be in the darkness, *zulmat* or (plural) *zulumāt*.

The origin of the legend may probably be traced back to the Chaldean epic of the progress of the sun through the seasons. In the winter he dies, as it were, in the darkness of storms and rains, from which he emerges to life again in the Spring. (See also Notes 1,201, 1,562, and 1,698.)

275. i.e., May the king's protection abide by that Rose and Rose-garden, his wife!

"Rose-garden" is a name given to a slave-girl, *kanīz*.

276 i.e., he had that quality as a pre-existent, immaterial soul in the spiritual world. The doctrine of the pre-existence of souls is taught both by the Qur'ān and also by the Traditions.

277. *Jalājil*, rendered here "drum", means primarily "small bells", and is the Arabic broken plural of *juljul*. Such bells were fastened by couriers to their waists. But the word signifies also "a small round drum or tambourine with bells set round the rim", and such, before the invention of fire-arms, were most probably carried at the waist by sentinels to give the alarm.

278. By "sword-belt" is meant the white streak of the dawn.

279. "Beside your stirrup gently breathes"; i.e., attends you as a servant attends his master at his stirrup.

280. Dīlām was formerly an independent province of Persia forming part of the modern Gīlān. Its capital was also called Dīlām. As it was a westerly district, the sense of "the wearer of Dīlām's crown" may possibly be "the lord of the western sun", which would be "the evening".

I.O. MS. 1168 reads *Shām-i Dīlām-kulāh*, "The evening with the crown of Dīlām," instead of *Shāh-i Dīlām-kulāh*. (See also Note 1,884.)

Many plants have a stronger scent in the evening.

281. *Sarhang*, the most usual sense of which is "a general, a military leader" (in modern Persian, "a Lieut.-Colonel"), means here either "a prefect" or "a censor-inspector",

muhtasib. The *muhtasib* was a police official who was charged with the inspection of weights, measures, and provisions, and was empowered to punish gambling, drinking, etc. Since the day on account of its brightness may be said, in a way, to be a searcher out of offences, the Author likens it to a *sarhang*, i.e., here, a *muhtasib*.

The Author implies that the king is so great that the white-faced (in another sense honourable) day is his *sarhang*, and that if dismissed from that office it would become black-faced (in another sense dishonoured) night.

282. The sky is supposed to spread itself for the king's benefit as a cloth, and to receive as its pay from the king two loaves, namely, the sun and the moon.

283. Lit., "To the signet-ring of the divine aid there is a sealing of sovereignty (more lit., to sovereignty) upon you." i.e. by the divine aid you have become the highest exponent of sovereignty.

284. An allusion to the greatness of the king, enhanced by the previous allusion to the greatness of the sky.

285. i.e., has fashioned it upon the model of your throne. The sky is thus a throne imitated from the king's throne. It is a golden throne presumably by reason of the stars. The king in his brilliance is as the moon.

286. "Turbid"; lit., "earthy."

287. The Author is alluding to the scintillations of the king's sword, which are, he implies, more brilliant than rubies.

288. i.e., the king's long-suffering is more steady and immovable than the mountain.

289. The "cloud" is often taken as an image of generosity. Here it probably means that which is to foster the plant of the poet's genius.

290. The April cloud fosters all the beautiful plants of Spring. The cold, wintry clouds produce no good effect.

291. i.e., the encouragement given by those other kings is absolutely inadequate: they give much pain and almost deprive of life before they give even a slight reward.

292. "(Your) shadow"; i.e., "(your) protection."

293. "Your existence"; lit., "your creation."

294. i.e., your fortune always exists as a guard or custodian of the realm of generosity. Or, your fortune looks after the realm of generosity.

295. The sense is apparently, "since Persia is the heart of the earth, Persia is the best part of the earth, because it is certain that the heart is better than the body."

296. The Author means presumably that as the king's dominion is the heart, i.e., the best of dominions, and the best ruler has the best place, therefore the king is the heart (of rulers), i.e., the best of rulers.

The difficulty of fixing the exact sense is that *mamlakat* and *vilāyat* both mean "realm" and also "rule", being equivalent in fact to the word "dominion". But in the preceding distich *vilāyat* has evidently the concrete sense of "realm", and if in the present distich we give it the abstract sense of "rule", I cannot see the *raison d'être* of the preceding distich. Or, if there be one, the Author proves only that the king rules Persia because, his rule being the best, he is the best ruler, and therefore rules the best place. But the logic seems peculiar.

297. See Notes 274, 1,201, 1,562, and 1,698.

298. "The mirror of Alexander," *Āyina-yi Sikandarī*, was said to have been constructed by Aristotle and placed in the lighthouse at Alexandria to give knowledge of occidental affairs.

But under the word *jām* we have *jām-i Jam* (*Jamshīd*), "the cup or mirror of Jam, Solomon, or Alexander," which, according to the Eastern fabulists, represented the whole world, (whence it is also called *jām-i jahān-namā*, or *jām-i gīlī-namā*, "a mirror showing the universe").

299. "A mirror of intellect." This I take to be the sense of *gauhār-āyīna*, lit., "a pearl- or gem-mirror," but also "an intellect-mirror", since *gauhār* means also "intellect, wisdom".

300. "Which you have"; lit., "which is in your head."

301. "The Seven Climes"; i.e., the whole inhabited world as divided by Oriental geographers. (See Notes 207, 1,146, and 1,147.)

302. See Notes 204, 207, 1,146, and 1,147.

303. Aristotle is spoken of by Persian writers as a minister or adviser of Alexander

304. Nūshīrvān the Just, in whose reign Muḥammad was born, was (according to different authorities) the eighteenth, nineteenth, twentieth, or twenty-first king of the Sāsānian dynasty of Persia. He was a great patron of literature, had a number of works translated from the Greek, and was visited, it is said, by some Neo-Platonic philosophers. He reigned from A.D. 531 to 579.

305. Buzurjmīhr, the vazīr of Nūshīrvān the Just, was celebrated for his wisdom and virtues. He is said to have imported from India the game of chess and also the Fables of Bīdṡāy (Pilpay). It was under his superintendence also that Greek works were translated into Persian.

306. Khusrau Parvīz, the grandson of Nūshīrvān, reigned from A.D. 591 to 628. He was married to Shīrīn (Sīra), who is said to have been a Christian. One of Nīzāmī's Five Poems is called "Khusrau-u Shīrīn".

307. Bārbad or Bārbud was the most famous of Persian musicians and composers. The number of modulations usually ascribed to him is thirty. Cf. *sī lahn*, "the thirty modulations." These are said to have been composed in honour of Khusrau Parvīz, but a number of them would seem from their names to have been composed in honour of his wife Shīrīn.

Nīzāmī in his *Khusrau-u Shīrīn* excludes three from the usual list, and introduces four which are not in it. One of the latter is called *Khusravī*, "Royal," and was a eulogistic song in rhymed prose written and composed in honour of the king.

308. Jalālu 'd-Dīn Malik Shāh was the third sultān of the first dynasty of the Seljūqides. He succeeded his father Alp Arslān in A.D. 1072, and died in A.D. 1092, aged 38. The Jalālian Era, Tārikh-i Jalālī, was established in his reign by 'Umar-i Khayyām and the other astronomers royal. This era, according to Dr. Hyde, begins on the 15th of March, A.D. 1079.

309. To Nīzāmu 'l-Mulk, the vazīr of Alp Arslān and afterwards of his son Malik Shāh, was mainly due the prosperity of the Seljūqide empire. He was a great patron of learning, and founded in Baghdād the famous college, the Nīzāmīya, in which

the poet Sa'dī had, as he relates in the *Būstān*, an Assistant-Professorship or office of *Répétiteur*. (See Graf's *Būstān*, p. 341.) He was the author of the political treatise *Siyāsat-nāma*. He died in A.D. 1092, assassinated by a follower of Hasan Sabbāh, "the Old Man of the Mountain." Nizāmu 'l-Mulk and Hasan Sabbāh had been friends, but in later life Nizāmu 'l-Mulk had become at variance with Hasan Sabbāh.

310. The word translated "orderly estate" is *nizām*, and that rendered "in orderly estate" *nizāmī*. Thus the Author makes out by a poetical conceit that his name (or fame) is Nizāmī, i.e., in orderly estate, or in a satisfactory condition, through the king's favour.

311. I read *kām-i yizāf* with I.O. MS. 1491.

312. "The cupbearer" is here the eminent poet, or his poetical genius, *ṭab'*, which infuses superexcellence and richness into his work. "The peasant" is the inferior poet, or his genius, which produces only inferior work. The former, as it were, gives wine to the earth, the latter only water. (Cf. Note 437.)

313. i.e., other kings are not generous towards themselves in the matter of justice and learning.

314. i.e., presumably, because the king is learned himself.

315. This is probably an allusion to the influence which Hasan Maimandī, the vazīr of Maḥmūd of Ghaznī, is said to have brought to bear upon him in order that Firdausī should not be adequately rewarded for his great poem the "*Shāh-nāma*".

316. By the king's name being attached to the poem under the ascendant of *Leo* the Author implies that the king in his judgment of it will be influenced by the qualities possessed by those who are born under that ascendant. Alan Leo in his work *The Horoscope* says: "When the ascendant is *Leo* . . . they will be as noble as their prototype, the lion, and being possessed of one of the strongest forms bestowed by the twelve signs of the zodiac, they should be able to resist all external conditions, and maintain their own free and independent spirit. In disposition they are open, frank and fearless, magnanimous, sincere, honourable, and affectionate. . . . (They) are ever ready to help when help is needed. They can be very determined, self-reliant and strong-willed."

By the distich the Author hints that the king will exercise his independent judgment and not be influenced as Maḥmūd by others. (See Note 315.)

317. i.e., fortunate is he who offers so fine a result of your favour—the result being the poem.

318. Lit., “may draw a pen through”

319. “The cycle of seven thousand.” This is what is called “the lunar cycle”, of which the Persian lexicographers, quoted by Vullers, speak as follows, *Gūyand daur-i har kaukabī haft hazār sāl mī-bāshad* : *hazār sāl ba-khvadi-yi khvad šāhib-i ‘amal ast, va-shash hazār sāl-i dīgar ba-mushārahakat-i shash karīkab-i dīgar* ; *va-Adam—‘Alan-h’s-salām!*—*dar avval-i daur-i qamarī ba-zuhūr āmad* ; *va-ān दौरا ba-pāyān rasid* :

“They say that the cycle of every planet is of seven thousand years’ duration. A thousand years it acts by itself, and the six thousand other years in partnership with the six other planets” (i.e., with each one a thousand years). “Adam—On him be peace!—came into being at the beginning of the lunar cycle. That cycle has come to an end.”

The Haft Qulzum adds, *Az-ān jihat īn ‘ālam-rū daur-i qamarī gūyand* ; *va-ba’zī bar-ān-and ki qiyāmat ham dar daur-i qamarī khvāhad shud* .

“For this reason they call this world (that of) the lunar cycle ; and some assert that the Resurrection will be in the lunar cycle.” According to this assertion the lunar cycle has not come to an end, and this is the general belief ; but according to the relation in the first of these quotations this cycle has come to an end, and if so Nizāmī would be perhaps referring to the Martian cycle which would follow it ; but it is evident that Jalālu ‘d-Dīn Rūmī believed that Muḥammad, at all events, lived in the lunar cycle, since he writes,

“What indeed, O Muḥammad, is the army of the earth (to you) ? See the moon in the sky, and split its forehead ;

“In order that the ignorant astronomers may know that this cycle is yours, (and) not that of the moon.” (See C. E. Wilson’s Translation of Rūmī’s *Maṣnavī*, Book II. Cf. also Note 871)

320. By “this sugar-reed” is meant the Author’s pen.

“Earth’s blackness” most probably means the ink in the ink-

stand; and "verdure" signifies the charming results of his dipping the pen into the ink and writing.

321. i.e., my eyes are watery from trying to look at him.

322. i.e., though the king, like the sun, is too dazzling in himself to be looked at, he can be considered in his virtues and deeds, which are, as it were, reflections of him.

323. i.e., this poem newly composed.

324. The poem is likened to coin which is to receive its power and value from the impression of the hoofs of the king's horse; i.e., through the king's notice and approval.

325. By "the cloud" is meant an exalted patron like the king.

326. i.e., the poet who cannot secure an exalted patron must put up with one less high.

327. i.e., from the king's hand.

328. *Zuhra* is Venus, the musician of the sky.

People look out for the new moon to take omens from it, especially for the new moon which ushers in the beginning of the month which succeeds Ramazān, the month of Fast. (See the First Story in C. E. Wilson's Translation of Rūmī's *Maṣnavī*, Book II.)

329. i.e., the Author would be resigned though the king judged the poem to be insignificant.

330. i.e., that which you do not favour.

331. By the word *Kun*, "Be," God is said to have given existence to all things.

Muslims have a special reverence for speech, as they suppose it to be God-created and to be co-extensive with thought.

332. i.e., when you speak of any one of them, you think of his work, and he himself emerges, as it were, and is seen from that work.

333. "The unknown," or the hidden; that which is still wrapped in mystery or concealed in the mind. (See Note 331.)

334. i.e., speech as existing in the abstract. (See Notes 331 and 333.)

335. i.e., save speech, which may be handed down by writing, no individual thing subsists permanently.

336. i.e., nothing remains to display the mind of men except speech handed down by writing. Architecture is certainly an exponent of the minds of men, and archæological remains may to a considerable extent show the state of advancement of civilization and taste of an age, but they do not reveal the mind to the extent that speech does, nor are they so lasting.

337. Namely, the "human mind" or "rational soul", *nafs-i nātiqa*, which is immortal if not debased and merged, as it were, in the "animal soul", *nafs-i ḥawānī*.

338. Cf. the dictum *Γινῶθι σὲ αὐτόν*, "Know thyself," and the doctrine of the Gnostics that the soul is immortal only for those who know the nature of it.

339. See the preceding Note.

340. That which has this knowledge is of course the rational soul.

341. See Note 338.

342. i.e., you will not really perish though you leave this life.

343. See Notes 337 and 338.

344. i.e., it is useless to cultivate the body unless by the cultivation of it one is helped in the cultivation of the mind and heart.

345. "Their clay"; i.e., their bodies.

346. "Pleas and vain excuse," namely, for cultivating the body and not the mind, and alleging that it is best for them.

347. "Not any one will say 'My curds are sour'"; i.e., no one will confess that his action does him harm, or that he is the worse for it. Or, he will not acknowledge that he is not in a satisfactory condition.

348. i.e., they incline to contentment alone, and do not seek wealth in order to cherish the body.

349. The Author is speaking of the evils of possessions which are transitory. The mind, which is eternal, should be cultivated.

350. i.e., he who has transitory possessions has much anxiety and trouble in safeguarding them.

351. The hoopoo is here likened to the capitalist, since, like him, it has transitory possessions which are coveted. Those

who have such possessions find them exposed to peril, and they are consequently stimulated to great exertions to preserve them.

352. Because they have something of which others are envious.

353. i.e., the bird is stimulated by its cleverness to try to gratify its greed, and so it falls into the net. The Author is pursuing the same idea, but he now dwells more particularly upon the element of greed which leads people to covet transitory possessions.

354. i.e., with all his gluttony he can get from the earth only a stomachful.

355. "This store" is the world. i.e., all transitory possessions are lost in the end.

356. "The crown of the candle" is of course the flame, which makes it weep, as it were, tears of wax or tallow.

357. Another illustration of the same idea. I have translated from a supposed reading, *kūh-u duryā*, "the hills and the sea," but the I.O. MSS. and printed editions alternate between *āb-i duryā*, and *ān mufarraḥ*, "the water of the sea," and "that exhilarated person". The former seems nonsensical, since the sea has no rubies. The latter is pointless and involves an inconsistency. *Kūh*, "hill, mountain," seems a plausible conjecture, since the hill or mountain has rubies, and may be said to weep in the streams which flow from it. The sea has pearls, and the water of it may poetically be called tears.

358. See the next distich.

359. i.e., those who are entitled men are as angels if they have the wisdom which constitutes them "men" and distinguishes them from the lower animals. If, in fine, they have the *rūḥ-i insānī*, "the human spirit," and have under their control the *rūḥ-i ḥayvānī*, the animal spirit.

360. "Did they prepare." I read with I.O. MS. 1491, *karda*, which is an indefinite way of saying "he or they prepared", the sense being here "God prepared".

I.O. MS. 1168 has *kard*, which I should render "God prepared".

361. i.e., work is good in itself, though it avails not against the preordinances of God, which are from past eternity.

362. i.e., if his work is only for himself and he does not care for others' interests.

363. *Khvishī* at the end of the first hemistich seems used in an adjectival sense.

364. i.e., so govern your life that you make not enemies, but friends.

365. i.e., weeping hypocritically.

366. "Take your hand"; i.e., actively help you.

367. *Yād* has two principal meanings, "memory" and "heart, or mind". In this distich the meaning seems to be "heart".

368. Concealed or buried treasure was supposed to be guarded by a snake or dragon.

369. The Author seems to imply that by exposing advantages the possessor will suffer, although those who may see them be good.

It should be remembered that New Year's Day in Persia is the 21st of March.

370. The ass is considered a type of sensuality.

371. i.e., happiness depends upon a good, happy nature.

372. An assertion of the Muhammadan idea that the nature never changes. The pre-existent soul in the spiritual world has a certain nature, and when incarnate in this world it keeps the same nature.

373. Lit., with ugliness of aspect.

374. Advice apparently given to princes and governors against ill-treating the peasant.

375. i.e., he does not require an additional burden of oppression.

376. *Muhra*, a stone found in the head of a snake and supposed to be an antidote against the poison of its bite. The full name is *mār-muhra*, "snake-stone."

377. I translate from the reading, *du'ā na-zanī*. If *daghā na-zanī* be correct we should render, "Strive that you strike

not false coin (in partnership) with the world," or, "employ not deception (in company) with the world."

378. By "dragon" is meant "the world".

379. i.e., the world is not really friendly to men, and ultimately it consumes them

380. Lit, "his dog-heartedness." The allusion is to the wicked, malignant hypocrites of the world.

381. The Author means presumably that they increase the disagreement by misrepresentation, making black seem white and white black.

The literal sense as regards the fly is that it gets into different foods and trails one over another where it walks, mixing them up together.

382. "These highwaymen" are wicked enemies who rob people of good and set them astray. Cf. the definitions of *rāh zadan* (lit, to strike the road): "to plunder travellers," and also "to set astray", *tūrāj namūdan-i anwāl-u asbāb-i musūfirān; va-gunrāk kardan*.

383. "This wallet of four ties" means "the world". The wallet referred to is one in which travellers carry their food. It has four flaps which fold over and are tied together. It is used opened and spread out as a tray or cloth. This wallet is likened to the world on account of its having four sides as the earth has the four cardinal points; of its forming an expanse; and of its containing provisions.

384. i.e., when even the pious and good are led away by the wickedness of the age.

Past, rendered "base", seems to have here the Sūfī sense, *Ānki na-tuvānad ba-bāl-i hummat parvāz-i 'urūj ba-madārij-i kamālāt-i haqqānī yā martaba-ī az marātib-i dīgar kunad* "He who cannot on the wings of resolution fly up to the stages of spiritual perfections, or to any other grade."

"Josephs, (fierce) wolves." An allusion to the wolf which was reported to have devoured Joseph. (See the Qur'ūn, xii., 17, 18.)

385. The fire of hell is supposed to be made of men's evil deeds.

386. "Pour talc away," *talq-rā rīzand*. Talc being an allayer or quencher of fire, the sense of *rīzand* here must be "pour away", not "pour on".

387. "Subjection"; i.e., subjection to God.

388. Lit., "How long is seven-lockedness and four-tiedness to last?" The "seven locks" are the seven skies; the "four-tie (thing)" is the earth. (See Note 383)

389. By the "false blood-stained gold" are meant the stamens of the anemone.

The Author is again warning people against seeking riches.

390. i.e., the stamens of the wormwood do not resemble money in colour.

Note the Persian word for "wormwood", *dīramna*, which, divided as *dīram-na*, means "not money".

391. "The white cloud" is apparently taken as an emblem of purity and renunciation, in contradistinction to the black cloud, which has, as it were, a treasure on its head in its bright lining. If the Author means that one is not to be like the white cloud, the "treasure" must be the golden appearance which the sun often gives to the white cloud, but this is not necessarily on its head.

392 This may mean that the earth, which becomes only mud through the wetting of the rain from the cloud (see the next distich), becomes golden when the sun shines upon it thus wetted, and this golden reflection is the treasure alluded to. Or, since it is believed that the sun makes gold grow and develop in the stone of the mine, as it is supposed to do rubies, the reference would probably be to such gold. I have not seen, it is true, any explicit assertion in Persian writers of such a belief as regards the gold, but passages occur which seem to allude to it, and in *Le Trésor de l'univers*, attributed to Raymond Lulle, we read :

"Chaque étoile du ciel a son influence particulière : l'étoile du Pole sur l'amant et sur le fer ; . . . le Soleil, sur l'or ; la Lune, sur l'argent ; les images des hommes du ciel, sur les corps humains ; la similitude du Bélier céleste, sur les béliers terrestres."

393. *Tar shudan*, "to become moistened or wet," means also metaphorically "to be vexed or troubled".

394. See Note 392.

The meaning is that by contemning treasure, behaving with wisdom, and practising self-denial and beneficence people become a blessing to the earth.

395. i.e., show your contempt for the gold and rubies which the sun is supposed to develop.

396. The word *zar*, "gold," is formed by two consonants which are disconnected from each other in Persian writing. I have been obliged to render *parāganda* by two words, "worthless, scattered," since there is no single word in English that conveys these senses of *parāganda*, which is equivalent here to *bī-rābiṭa*. Cf. the Turkish *rābiṭa-sjz*.

397. In this second hemistich *parāganda* means "scattered" in connection with the gold, and "disturbed" with reference to the possessor of it.

398. i.e., on account of their wearing gold they are put into mourning, blue being a mourning colour. This is in allusion to the commonly used gold and blue ornamentation of Persian MSS.

399. i.e., if gold is put into one scale, stone weights are put into the other to weigh it. This the Author calls "stoning". "At a thousand doors"; i.e., at the doors of the bankers.

400. A *dāng* was the sixth part of a *diram*, and weighed about six grains. A *diram* was a silver coin worth, by various accounts, sixpence, or from three-halfpence to twopence.

401. "Bears them off"; i.e., inherits them.

"The waster"; lit., "the money-killer," *sim-kush*.

"The collector"; lit., "the money-collector," *sim-kash*.

Such an assumption as is conveyed in this and the preceding distich is tantamount in Persian to an assertion of the uselessness of the act alluded to in the assumption.

402. I translate from the reading *Ānki*, "that that" or "this that", which is preferable to the alternative reading *Ānchi*, "that which", in so far as the act is spoken of in the second hemistich, not the object of the act.

Both *zar*, "gold," and *sim*, "silver," mean also simply "money".

403 i.e., the person who spends not for his wants has no pleasure in life. the digger of the well instead of enjoying the water is injured by it.

404. Lit., "is the enlivener of joy."

405. By "a stone" is meant "gold".

406. "That ruin" means "the world".

407. *Dīvs*, i.e., demons, are said to inhabit ruins and wastes.

408. *Jahān*, "the world," means also "the world's goods", so that the sense of the distich is, "How long would you bear the world's goods merely as a porter might, and make them serve no useful purpose?"

409. "The four porters" are "the four elements". Hence "the four porters' house" is either "the world" or "the human body". Here the latter sense only is applicable, and the meaning is that however much a man may collect he will bear away (to the tomb) only his own body.

410. "The air without (the letter) *alif*" is *bād* without the long "a" (*ā*), reducing thus to "bad", which means "bad, evil, wickedness". The meaning is that the two kinds of elements opposed to you are the earth, which is devoid of "friendliness" (*ilf*), i.e., "the world," and the air without *alif*, i.e., "evil."

411. Some editions read *tāj*, "crown," but others *bāḥ*, which has no meaning. Hence I think that we may readily surmise *bāj*, "tribute," to be the correct reading, one dot in *bāḥ* in the original doing the office of two.

412. *Sikh* is presumably used here in the sense of *tīr*, a "rolling-pin", *tīr-i tutmāj* being a rolling-pin to prepare *tutmāj*.

Sikh in the sense of "spit" is quite inappropriate here, since *tutmāj*, translated "paste", is not a dish which could be prepared by or cooked on a spit, being "fresh made pastry cut into strips and stewed with meat".

413. Lit., "in whose stomach there is a drum"; i.e., whose stomach grumbles through emptiness.

i.e., necessities are preferable to luxuries; or everything should have its appropriate place. (For *tutmāj*, see Note 412.)

414. *Dāna-yi dur* is here equivalent to *dur-dāna*.

415. i.e., greediness and covetousness lead to vexatious interference and strife with others.

416. Sa'dī says in the *Būstān*.

"*Na-y-arzad 'asal, jān-i man, zakhm-i nīsh*": "The honey, dear friend, is not worth the wound of the sting."

417. *Jagar*, "liver, heart," means also "pain, grief, trouble". "The butcher's shop" is, of course, "the world."

418. i.e., thousands fail for one that succeeds. Life is only a lottery.

"The sky" means "fortune" or "the malice of fortune".

419. i.e., the world or fortune is quite uncertain and untrustworthy.

420. The meaning is apparently that if the gratification of a person's wish should be destined to have contrary results it is better that the wish should not be gratified. In the frustration of his wish he would be happier than in the gratification of it. Cf. the *Anvār-i Suhailī*, Book III, Story 1:

Basā murād ki dar zamm-i nā-murādīhā-'st! "How many a gratification is involved in frustration of one's wishes!"

The best MSS. I have consulted read *nā-murādī*, "frustration," but some MSS. and printed editions have *bī-murādī*, "not wishing," which is simpler, but makes the sense rather pointless.

421. The Author apparently implies that success gained late in life is likely to be of a more solid, self-sustaining, durable, and complete nature than that gained early in life; for cf. the next distich. In this success, which, from its implied nature, should endure to the end of life, the business of life may be said to be perfected.

422. i.e., How long would you waste all your energies in seeking to shine and to make all you can of yourself before the people of the world?

423. "This bestial den" is "the world".

"This jar of crockery" is "the sky". Both mean "fortune".

424. By "this seven-rooted tree" is meant the sky, of which the roots are, as it were, the seven earths. The sky means fortune, and the sense is "do not let yourself be dependent upon fortune: have nothing to do with it".

"This four-nailed shoe" is the world as consisting of the four elements, and the meaning is, "have nothing to do with the world or fortune."

425. "The mat-covered well" is "the world covered by the sky". The word "stone" is used with reference to the stones employed in the construction of the well. "Dead as a stone or a mat" may possibly apply to the person admonished, and would then signify "dead or insensible to the attractions of the world or the allurements of fortune", but I think the application to the world or fortune is preferable.

426. i.e., sacrifice your life for intellectual and spiritual perfection, and think not of cultivating or indulging the body.

427. *Pīr* ; i.e., Sūfī chief. This distich is omitted by I.O. MS. 1168.

428. i.e., "have full and entire faith in God"

After this distich, I.O. MS. 1168, only, has a distich of which the following is a translation.

"If you are a disciple, behold, you are in bad estate ; rise from the midst, that you be isolated (from all ties)." The only sense of this can be, "you are only on the road to improvement," but this is far from being good sense.

429. The Author is possibly alluding to his life of retirement, upon which Jāmī in the *Nafahātu 'l-Uns* lays much stress.

430. The village-chief entertains stranger guests.

It should be remembered that the king has, in a way, called Nizāmī from his retirement by asking him to write a poem. Nizāmī seems to hint here that if he does not write no one can do so in a worthy manner.

431. The Author possibly means that he is aiming at the poet who is a pretender.

432. i.e., possibly, destitute of taste, judgment and appreciation of real merit.

433. The Author means possibly that where he is the people prefer bad poetry to good. *Turk* amongst its various meanings has that of "a beauty". Hence *Turkī* (here a noun, not an adjective) means "something of a beautiful or delightful nature". The Author in the second hemistich likens this to *dūgh-bā*,

which is here equivalent to *māst*, or the Turkish *yöghürt*, "specially prepared thick curds of milk," a favourite dish of the Turks.

"This Ethiopia," or "these Ethiopians"; i.e., these uncivilized people.

434. "This furnace" means "the world".

Lit., "I had any rawness"; i.e., probably, I was still somewhat inexperienced in the affairs of the world. The only other sense could be that his early *work* was somewhat immature, but this I think is inadmissible.

435. i.e., fortune, or rather plagiarists, took advantage of my inexperience and made use of the works of my genius.

Tūtīyāhā-yi ḥişrīmī is equivalent to *tūtīyā-yi ghūra*, "tutty dissolved in the juice of sour grapes and applied as a remedy to strengthen the sight."

436. The Author again alludes to plagiarists, of whom he complains too in the *Sikandar-nāma*. He seems to imply not only that they have robbed him but also that they have depreciated him.

The idea in this and the two preceding distichs, taken all together, seems to be that he has always, even from the time when he first began to write, suffered from plagiarists.

437. I.O. MS. 1163 and the B. ed. of 1328 read:

Mai ki juz jur'a-yi zamīn na-buvad
qadr-i angūr bīsh az-īn na-buvad.

The sense seems to be that he, as a spiritual teacher, deserves better treatment than he implies he has received. In Sūfī phrasology "wine" means "the knowledge and love of God". The Author has previously alluded to its superiority to water as a fertilizer. (See Note 312.)

438. The Author means possibly the quiet, retired life of the Sūfī recluse.

439. "Frozen water or ice" refers possibly to the Author, as living a quiet, retired life of contemplation, bound up, as it were, in himself.

There may possibly be some reference to him as a writer of recondite Sūfī poetry in his retirement—poetry which is bound up, as it were, and closed to the comprehension of the commonalty.

440. The reference is possibly to the reflection of the sun upon snow or ice.

441. i.e., ice in itself is like silver and not gold.

442. It seems probable from the three preceding distichs that by "silver" the Author means himself, and by "gold" the Deity, of Whom he is only a reflection, as the moon is of the sun. Cf. too the next distich.

443. *Sīm*, "silver," without the middle letter *yā* is "sim", which is like *ms*, "copper," and it is identical with it when reversed.

The sense intended is probably that the creature, a reflection of the Creator, loses value by not invoking Him, *yā* being a vocative particle. By using the word "reversed" the Author may be pointing to the supposition of the creature's being depraved, as well as wanting in prayer.

444. By "iron" the Author means probably his *ṭab'* or "poetical genius".

By "with gold inlaid" he refers either to the dedication to the king or the latter's patronage.

By "its silvery work" are meant the sweetness and beauty of the verse.

Or perhaps it would be more in accordance with the next distich to interpret "iron" as his "poetry". Then "in composition" would mean "when he composes"; but this seems a little strained.

445. The meaning is that the Author is enriched by his poetical genius (or possibly his poetry), because, though he calls it "iron", it has the value of "silver", and can be sold for silver. (See the preceding distich.)

Most of the I.O. MSS. read:

Mard-āhan-firūsh zar pūshad k'āhanā ba-nuqra bi-firūshad :
 "The dealer in iron who sells a quantity of iron for silver can dress in gold"; or, "The dealer in iron can dress in gold because he sells, etc." I have taken the reading of I.O. MS. 1168, but conjectured *bi-firūsham* for *na-firūsham* in the second hemistich.

446. i.e., "(my iron is silver); alas for him whose gold is less than silver!"

447. *Āsmān* and *rismān*; i.e., "the sky" and "cord". The words are brought together from a certain resemblance in sound, as in several English proverbial expressions.

448. Lit., "gold in boxfuls, and silk in ass-loads."

449. i.e., since riches distribute themselves so unworthily, why should one fear their not distributing themselves at all? *Farāghat* is exactly the opposite of *kār*.

450. "Such a ruin" is "the world". "Into a ewer (or cup) draw a sun," or perhaps, "confine a sun in a ewer (or cup)," means probably "have the mind or soul in its greatness and splendour trammelled by the visible world, which is in reality so small and insignificant".

451. Cf. *sukhanān-i dīhlīzī*, "idle talk, hearsay." The "vestibule", *dīhlīz*, is a passage extending from the door to the court of the house, either roofed or not. Here people would collect and gossip.

The Author apparently means here that everyone discusses the mystery of existence, and, possibly, complains of the injustice of fortune, *dīhlīz* meaning also, as Quatremère says, "la partie antérieure des tentes, ou la première tente, celle où le sultan se tenait d'ordinaire pour donner ses audiences."

452. i.e., presumably, they have tried to explain the mystery of existence and the spiritual world, but have died before succeeding

453. i.e., if I have a long enough life.

454. i.e., to penetrate into the mysteries of the spiritual life and to avoid all the pitfalls of the phenomenal world.

455. i.e., the warning and summons have not yet come, and I, like others, can scarcely believe I am to take the journey.

456. i.e., when I am dead, and the veil of the spiritual world is raised.

457. i.e., how long shall I try to teach the mystery of existence, of the spiritual world, and of God, being ignorant myself? How long shall I be eloquent upon a subject through which I do not see?

458. i.e., you cannot attain to a knowledge of the divine by means of the eyes (of intellect), therefore forget your eyes;

nor can you teach the divine mysteries, therefore keep silence. It is only by following out the Sūfī Path that one can commune with God.

459. i.e., when you attain to a knowledge of the divine by living the Sūfī life you will know that your intellectual strivings were vain.

460. i.e., abandon all your puny efforts, for the spiritual world has shaped all things on the earth, and nothing can be achieved without its preordained concurrence. (Cf. the next distich.)

461. Instead of *du tang-i nāvardī*, "two passes of dispute," some MSS. have *dukān-i nāvardī*, "shop of dispute." By "two passes of dispute" is meant the world as a place of entrance and exit where contention prevails.

462. i.e., while pearls, rubies, and precious metals trammel your free action, how can you hope to make rapid progress in the domain of spirituality? The heavens were supposed to move rapidly round the earth.

463. The "bare-backed steed" refers to the carnal or animal soul purified and denuded of all earthly ties and desires. Such a steed will bear one safely through the world. (See also Note 2,036.)

464. The best comment upon this is the last distich of some lines in the third chapter of the *Gulistān*:

*Mard-i Khudā ba-maghrib-u mashriq gharīb nīst ;
har jā ki mī-ravad hama mulk-i Khudāy-i ū'st :*

"The man of God in west or east's at home ;
for his God's realm is all where'er he roam."

"The man of God" is "the darvīsh".

465. i.e., before you are dispossessed by death. It was the custom to suspend the crown above the throne.

466. i.e., the blossoms of virtue may fall through the dust blown by the wind of envy of others' riches.

467. The "arms" of the rose are the "petals", which are scattered by the wind.

The Author means probably that he does not want arms because he does not wish to fight for worldly possessions, and by voluntary renunciation he escapes the thorn of envy.

468. "The wearing of the darvīsh's robe by his envy" is presumably "the mortification of his envy", by which the fire of the passions of his body or carnal soul may be allayed, talc being a resistant of fire.

But some of the I.O. MSS. and the B. ed. of 1328 reverse the order of *hasad* and *jasad*, offering the sense, "In order that, perchance, the wearing of the darvīsh's robe by my body may scatter talc over the fire of my envy"; i.e., "may allay the fire of my envy". This, however, is more prosaic, and less in harmony with the preceding distich than the former reading.

469. i.e., through the world, by giving up envy and covetousness and renouncing all possessions

470. "This ancient inn" is "the world". It is implied that all earthly possessions are transitory, and had better be renounced before one leaves the world.

471. The Author means probably, escape from the bonds of the world and from all other ties, in which there is multiplicity, and boldly assert your freedom. (Cf. the next distich.)

472. i.e., those who have studied existence and become skilful in speech, who have learnt how to guide practice by theory, and taught what they could of existence, have died. Each one has had his day and opportunity, has performed his part, and has then disappeared.

473. i.e., my life is nearly at an end; you be careful in your life, which has not long begun.

474. A rose of the Eternal Garden; i.e., the soul.

475. "By the name Muḥammad you are sealed"; i.e., you are well sealed, as it were, with the name Muḥammad, which means "much praised or praiseworthy".

476. i.e., strive to obtain conspicuous praiseworthiness.

477. An attack of robbers on the pilgrims to Mecca is apparently supposed, during which some needy pilgrim swallows the little gold he has in order to save it. The robbers are supposed to see this and to cut open a hundred pilgrims, suspecting them of a like act. Or it may be that the richer pilgrims, seeing the needy man committing this act, imitate him and burst.

478. i.e., give them no hold upon you by carelessness.

479. "This malignly moving hall" is the sky, i.e., fortune.

480. A warning against over confidence on the road of life.

481. A similar thought to that in the preceding distich. Though you think you are making fine and rapid progress through the world, you must beware of its pitfalls.

Bāz-i safīd, "white falcon" (*falco gyrfalco*), is also a term applied to the sun. (Cf. the next hemistich)

482. i.e., keep a bright look out in the world.

483. *Kamān* means a "bow", and also *Sagittarius*.

Tīr is an "arrow", and also the Persian name of the planet "Mercury".

The sense is that the world is a road where people are hunted by the skies of the planets and zodiacal signs, i.e., fortune.

484. i.e., though your character may be naturally strong, you have the difficulties and attractions of life to contend with, which may neutralize your efforts.

485. "This beast" is "the carnal or animal soul", *nafs*, and the sense is that you should not so indulge it that you may not engage in laudable pursuits and pass with credit through life. (See also Note 2,036.)

486. *Daur*, "Time," also means "Fortune". "Two-hued" refers to the whiteness of day and the blackness of night. "Let the road, etc."; i.e., keep up a cheerful heart.

487. Lit., "the root of it is gladness in the interpretation."

But I.O. MS 402 has, *ḥāsil-ī ān khvāshī 'st dar ta'bīr*, "the result of it is gladness, or, it amounts to gladness, in the interpretation."

488. i.e., either from all ties, or from all griefs.

I.O. MS. 402 has :

'ahd bar man ki az balā rastī, "I take it upon myself (to promise) that you escape calamity."

489. *Gauhar-ī nīk*, "the good pearl," means also "the good nature or temperament"; and here, "the man of good nature or temperament."

The sense is, Do not separate from such a man.

490. "An evil nature"; lit., "the evil origin," meaning "the man of evil nature".

"Nature does not err" is in Arabic, and reads, *aṣl lā yuḥḥitī*, but as the Arabic is not strictly correct, and the distich is very similar to the next one, I should be inclined to take it as an interpolation.

491. "The evil nature"; lit., "the evil origin" meaning "the man of evil nature".

492. i.e., you will be able to bring affairs to a happy conclusion, to solve difficulties, etc

493. i.e., he who is not predestined to be learned is prevented from becoming so by being ashamed of acquiring knowledge.

494. "The Seven Climes" into which Oriental geographers divided the whole inhabited world as known to them. (See Notes 207, 1,146, and 1,147)

495. The Author is evidently alluding to verses 4 and 5 of chapter v of the Qur'ān:

" and that which beasts of prey have (partly) eaten is forbidden you. . . .

. . . . But he who is constrained by severe hunger, and has no inclination to transgress,—truly God is forgiving, merciful." By "has no inclination to transgress" is meant, does not wilfully incline to the sin of unlawful food, and to eating more of it than is necessary to sustain life.

The sense of the distich is that by a knowledge of the holy Law one may know that even unlawful food is sometimes lawful, and by such *knowledge* be justified in eating it.

496. The reference is to the dog of the Seven Sleepers, which became a man by following them. Cf. Sa'dī's *Gulistan*:

Sag-i aṣḥāb-i kalīf rūzī chand pay-i nikhān girift-u mardum shud:
"The dog of the Companions of the Cave for a few days followed the good, and became a man."

497. For *Khizr*, see Notes 274, 1,201, 1,562, and 1,698.

498. Cf. again the aphorism Γνωθι σε αὐτόν, "Know thyself." (See Note 338.) It is said *Man'arafa nafsā-h 'arafa Rabba-h*, "He who knows himself knows his Lord."

499. "Life's Water" or "the Water of Life", *Āb-i Hayāt*, is also called *Āb-i ḥayvān*, "the Water of the living animal."

The meaning of the distich is that the Water of Life is not the mere animal life, but has to do with the rational soul which is immortal for him who knows its nature.

500. "The soul with reason"; i.e., the spirit of the 'Ārif, the mystic "who knows".

501. i.e., "the soul" and "the reason", *nafs* and 'aql, are one in "the spirit", *rūḥ*, which comes from God.

"In which (i.e., in the one) you have these two," observes the Author; but he has implied that it is only if you cultivate the rational soul and learn to know its nature, and so know God, that you live eternally. (Cf. the last three distichs)

502. i.e., the soul and reason must be in you only one, the spirit, which comes from God as absolutely one in the Universal Spirit. The soul in its formative faculty inclines to special incarnation, and the result is separation. By renouncing everything belonging to the phenomenal world, the body, and the carnal soul, and by giving up all desires, you become again one in the unity of the spirit, and, in fine, attain to the position of the Universal Spirit, and to ultimate union with, or rather immersion in, God.

503. "Lose the two"; lit., "throw low for the two (as it were in dice)."

504. In the position of Universal Spirit you will be above earth and heaven.

505. Before the last distich I.O. MS. 1168 has on the margin :

Az sī bi-g'zar ki fi'l-i mazmūn ast

va'z du ham dar guzar ki ān shūm ast :

"Abandon three, for it is a blamable act (to retain them); abandon also two, for it is inauspicious (to keep them)." This is evidently a variant of the present distich.

"Three" generally would signify a trinity, and more especially the Christian Trinity, but here it possibly means the trinity of *percipiens*, *perceptum*, and *perceptio*, the perceiving subject, the perceived object, and the act of perception.

The Šūfī recognizes these three as an absolute unity.

"Two" generally would mean the Duality of Zoroastrianism, but it seems unlikely that the Author is warning his son against this; hence the meaning here is probably that explained in Notes 501 and 502.

The Author, however, may be making a transition to the subject of revealed religions, and warning his son against all those which do not teach the absolute unity inculcated by the teaching of Islām, and, in a deeper sense, by that of Sūfism. (See the next distich but one.)

506. See the last Note.

507. *Sālis salāsa* is from the Arabic *thālithu thalāthatin*, "a third one of three," i.e., "a Person of the Trinity"; but it is used to express one who acknowledges a Trinity of three Persons, i.e., a Christian. Here, however, it seems used in the sense of Trinitarianism. (See the last distich but one.)

"You'll not bear o'er the sky the ball of Unity"; i.e., you will not rise above the heavens in your appreciation of the Unity.

508. The Author seems to be hinting at revealed religions here by the words "fables" and "medium". When you have found the unity of all things in God you have all, you are saved. No words of religion are required, no medium is wanted for your possession of that unity, or rather your existence in and as it.

509. I.O. MS. 1168, and the B. ed. of 1328 for *māya*, "capital, origin, root of a thing," have *pāya*, "rank, grade, dignity."

510. A person of graceful and straight figure is often likened to a cypress.

"Remedy"; lit., "mummy," which was supposed to be efficacious in many maladies, including fractures.

511. "My tulips"; i.e., "my cheeks." "My violets"; i.e., "my hair."

512. i.e., powerless to act either as lord or servant.

513. I.O. MS. 1168 has *aḥmarak*, "a little ruddy man," but most MSS. read *Aḥmadak*, "little Ahmad," which I presume would mean here a little man below the normal size.

Aḥmadak is absurdly explained by Steingass as "a handsome youth who has become pock-marked". This looks like a misconception of the distich in question.

514. i.e., the protecting shadow of the king.

515. i.e., my accomplishments, my merit, and sincerity are my shield in the world. (Cf. the next distich.)

516. I am making the best of I.O. MS 777,

Hich kas pish na-n'garam bā man. 1168 has,

Hich kas na-n'garam zi man bā man. 402 does not include the distich. 1491 has,

Hich kas nist na-n'garad bā man. The B. ed of 1328 has,

Hich kas nist bi-n'garam tā man.

This last may be rendered,

"There is no person I see up to myself," where "up to myself" would probably mean "excluding myself".

517. "This stigma"; lit., "this calamity or evil"; i.e., "the calamity of this impression."

I O MS. 1168 seems to offer the only probable reading in the first hemistich. It has,

Na-ki in sukka naqd-i mā dārad, reading, however, *na-ki* in one word, *naki*.

518. Lit, "give me the mummy," a remedy used in many maladies, including fractures

519 This may be a reference to the Qur'ān, xx., 27,

Wa-yassir lī amr-ī, "and make my work easy for me."

Or it is possibly a reference to the prayer, *Rabb-ī, yassir, wa-lā tu'assir*, "O my Lord, make (it) easy, and not difficult."

520. *Halvā*. (See Note 1,459.)

521. The "sharp dagger" is "the white streak of the dawn".

522. i.e., write the poem.

523. i.e., the author of the poem.

524. "Two-coloured," in respect of day and night.

525. *Et rubinus et flavi coloris laps hic fortasse membrum virile significat.*

"An amber-coloured (stone);" lit., "an amber-coloured thing."

526. Yazdijard I., surnamed *Al-Athīm*, "The Sinner," has been generally represented by Oriental historians as a cruel and intolerant prince. Western historians on the other hand generally

speak well of him. That he was not tolerant is evident from the fact that he first persecuted the Zoroastrians in favour of Christianity, to which he had leanings, and later the Christians, through fear of their excessive zeal and of rebellion amongst his Zoroastrian subjects.

In the *Siyāsat-nāma* of Nizāmu 'l-Mulk (see Note 309) a detailed account of his death by the kick of a mysterious horse is given. He had reigned from A.D. 399 to 420, and was succeeded by his son Bahrām V.

For accounts of him consult Firdausi's *Shāh-namā*, *Mirkhvānd*, *Tabarī*, Sir John Malcolm's *History of Persia*, and Canon Rawlinson's *Seventh Oriental Monarchy*.

527. "One struck"; i.e., Yazdijard oppressed his subjects.

"The other cherished"; i.e., Bahrām cherished his subjects.

"Rock with ruby." An allusion to the ruby's supposed growing in the rock or stone.

"Spines with dates." The "spines", *khār*, often spoken of in connexion with dates, are those on the stem of the date-palm.

528. "A remedy"; lit., "mummy," used in various maladies, including fractures.

529. Lit., "the first day the dawn, etc."; i.e., when Bahrām was born, and the dark night of tyranny was changed to the dawn of justice by his birth and promising horoscope.

530. i.e., the alchemists of the sky, the astrologers.

531. i.e., they scarcely expected to find a good horoscope for Yazdijard's son.

532. i.e., the son promised to be a great contrast to his father.

533. In this and the following four distichs the horoscope of Bahrām is very lightly and imperfectly sketched.

It is of course supposed to be entirely favourable, but as regards the "aspects" of the planets to one another nothing definite can be deduced owing to the fact that the Author, though assigning certain planets to certain zodiacal "houses", does not state in degrees the position of each planet. Since, however, the horoscope is supposed to be entirely favourable, we should conclude that the "aspects" are good, and as a matter of fact they can, I think, be so placed in the "houses" of the signs in which they are situated as to be so.

With regard to the *position* of the planets the following remarks may be made :

The sun is in "strength" or "exaltation" in *Aries*. This indicates that the higher spirit has full force, and inclines to all that is lofty and aspiring. *Aries* implies impulse, assertiveness, generosity, and intuition. The moon is in exaltation in *Taurus*. She represents generally receptivity. "She is," says Alan Leo, "the collector of aspects and influences, and acts only in accordance with the sign that she is in, having no definite nature of her own ; she is in fact coloured, as it were, by the sign through which she passes. . . . Her office and mission is to reflect the light. As she passes out from the sun she gathers up the influences on her way until she reaches the full ; thence she returns later with the fruits of experience to the sun." She will thus, being in exaltation in *Taurus*, give full effect to the influences of that sign, which are fearlessness, strong will, constancy, and determination.

"Mercury," says the same author, "depends chiefly upon aspects to other planets and to position, but in the main is imaginative, sharp, witty, logical, oratorical, and studious." He, in fact, governs imagination, thought, wisdom, and eloquence.

Being in exaltation in *Gemini*, all these qualities are confirmed by the nature of that sign, which is dualistic, restless, and intellectual.

Venus, representing love, refinement, fondness for pleasure and art, has also full force, being in exaltation in *Pisces*, which is emotional, kind, and generous. She and Jupiter together are the "ruling planets", being in the house of the "ascendant" *Pisces*.

"Venus is considered," says Alan Leo, "the most fortunate planet under which to be born. It will awaken the love and emotional side of the nature of those under its influence. . . . It will also give them a keen appreciation of art and beauty, and stimulate all the pleasure-loving inclinations. They will be attended by fortune, more or less, throughout the whole life's journey, and, even when under some adverse fate, their star will be shining behind the blackest cloud."

The ascendant *Pisces*, in which Venus is in exaltation, would enhance the emotional tendency. With Venus is conjoined Jupiter as joint ruler in his own sign *Pisces*.

This, says Alan Leo, "will give an abundance of life and vitality. Those born under its influence are cheery and hopeful in disposition, possessing a noble and generous spirit. . . . They are faithful, prudent, just, and honourable."

Since Jupiter, being in *Pisces*, is in his own "house", the influence of the sign would be to increase the tendency to kindness and generosity. With regard to Mars and Saturn nothing can, I think, be said, except that if in opposition, as one may possibly deduce from the description, they might tend to correct each other to some extent. Those subject to Mars are bold, impulsive, aggressive, contentious, sensual and lavish, whilst those subject to Saturn are cautious, reflective, constant, patient, chaste, and economical. Saturn being in its own house, *Aquarius*, would be strengthened by that sign's qualities, which are intellectual and retentive, studious and thoughtful. I do not know what is meant by the statement that the tail of *Draco* is turned towards Saturn. Amongst the planetary symbols, Alan Leo in his *Practical Astrology* includes the head and the tail of *Draco*, but he does not say anything about their respective influences.

534 In the first hemistich in the words "that region" the stress is, I think, rather laid on "that". Then in the second hemistich the Arabic proverb would mean wherever there are "regions or cities", *biqā'*, there are "states", *duval*, and that no particular region is required to give state. *Wa-'llāhu a'lam!*

535. I.O. MS. 402 offers, I think, the best reading :

Pidar az mihr-i زندگانی-ی ū dūr shud rū zi-mihrbāni-yi ū, but *z-ū* should of course be read for *rū* in the second hemistich. In the first hemistich too I should suggest *bahr* for *mihr*, but this is not absolutely necessary. With *mihr* one would render,

"His father through love of his life." The other I.O. MSS. I have consulted read in the second hemistich,

dūrtar shud zi-mihrbāni-yi ū,

"became at some distance from the love of him."

This would mean "became at some distance, so that he could not indulge in his love for him".

536. "Canopus," a star of the first magnitude in the rudder of the constellation *Argo*, a *Argus*. It is often associated with Yaman, Arabia Felix, over which it is said to shine with peculiar brightness.

"Canopus-like"; i.e., associated with Yaman as Canopus, or bright and exalted as Canopus; or both.

537. Nu'mān was the ruler of the small kingdom of Hira in 'Irāq 'Arabī (Babylonia), which was subject to Persia until conquered by Khālid under Abū Bakr, the first Khalīf, in A.D. 633. The chief town, Hira, according to Canon G Rawlinson, lay almost due south of the town of Kūfa, in about latitude 31° 50' N. and longitude 44° 20' E.

Istakhri, the geographer (about A.D. 950), however, places it about four miles north-west of Kūfa and the western branch of the Euphrates. It is a mistake of Nizāmī's to say that Nu'mān was king of Yaman in South Arabia.

538. *Lāla-yi la'l*, "the anemone of ruby," i.e., "the ruby anemone," is called *lāla-yn Nu'mān*, and *shaqā'iq-i Nu'mān*, "the anemone of Nu'mān." It is said to have received the last two names on account of its having been a favourite flower of one of the kings of Hira named Nu'mān.

Nu'mān is here likened to "the garden" as the destined guardian of Bahrām, "the ruby anemone"

539. i.e., strewed or scattered the flowers of education and care in bringing him up

"A Nu'mānian anemone"; i.e., one cultivated, fostered, and developed, as it were, by Nu'mān.

540 The first "litter" means a room in the king's palace, or the palace itself.

"The moon"; i.e., Bahrām.

541. i.e., Munzir, the son of Nu'mān.

The kings of Hira were named in regular alternate succession Nu'mān and Munzir, Munzir and Nu'mān.

542. i.e., grow up, gaining strength.

543. Lit., "in such a search."

544. It seems from the following distich that they sought not only a high place but also a suitable fort or castle upon it. I think therefore that *sūz* in this distich may be conveniently rendered "fort or castle", though it really signifies "suitable means or appliances, or anything fitted for a business".

545. I.O. MS. 1168, and the B. ed. of 1328 have, *ānchunān jā*, "such a place," but the other I.O. editions which I have consulted read, *ānchunān dīz*, "such a castle or fort."

546. Rūm is a name which was formerly applied to the whole territories of the lower or eastern Roman empire and Asia Minor. The name has in modern times been given by the Persians to the Ottoman empire.

It may also be often conveniently rendered Greece. (See also Note 700.)

547. i.e., could fashion stone as he pleased.

548. Sām, the grandfather of Rustam, the Persian champion. (For Rustam see Notes 212, 1,035, and 2,078.)

549. "Ornamentists." The word so rendered is *naqqāsh*, "a sculptor, an engraver, a painter."

550. "The Hindūs"; i.e., the slaves.

551. "The astrolabian spider," i.e., "the spider of the astrolabe," is the centre of the plate of the astrolabe called the *rete*, which latter is similar to a spider's web. On it are given the positions of the fixed stars and of the signs of the zodiac. The distich signifies that by means of the astrolabe he had mapped out the sky. (See Chaucer's *Treatise on the Astrolabe*.)

552 Pliny; in Persian, Balīnās.

553. A talisman is a magic image which is supposed to have the power to hinder people from approaching places near which it is put, and also to prevent people from finding buried treasures. The belief in them may no doubt be traced to the Accadians who preceded the Semites in Chaldæa. (See also Note 1,490.)

554. "The veiled ones of the sky"; i.e., "the stars."

"The moon's night-raids, the sun's hostility"; i.e., the evil influences of the moon and the sun.

555. i.e., when Nu'mān, moved by the reputation of Simnār, became eager for his presence.

556. Lit., "he made his business right."

557. "Iron like." *Āhan-band* means literally "iron-jointed, iron-plated", and also "iron-binding".

The term may apply both to the resolution with which he conducted the work, and also to the hard labour he expended upon

it, as well as perhaps to some of the material, "iron," which he used in the work.

558. "Clay," *gil*; presumably, *gil-i ḥikmat*, "mud-cement."

559. The palace is likened to one of the skies on account, no doubt, of having a dome. It is a sky in repose whilst the skies are circling round it in constant movement.

560. i.e., one round which the universe revolves: the centre or pivot of the universe.

561. "The Zeuxian work of countless fantasies":

tangalūshā-yi šad hazār khiyāl.

All the I.O MSS. and printed editions are very corrupt in the beginning of this second hemistich, but the word *tangalūshā* may undoubtedly be evolved from them. *Tangalūshā* means the paintings, school, or work of Zeuxis, the Grecian painter, who flourished from 425 to 400 B.C.

Under the corrupted name *Lōshā* (modern *Lūshā*) he enjoyed amongst the Persians as great celebrity as the famous painter *Mānī* (Manes), the founder of Manichæism.

Tang, it should be added, means "paintings, school, or work", but *Artang* (the fuller form of the word) meant originally the book of the religious teachings of *Mānī* adorned by his paintings.

562. *Iṣāba*, rendered "head dress", is "a band, fillet, or kerchief bound round the head".

563. i.e., its roof was highly varnished.

564. "For more or less time."

This, I think, is the most probable sense of *az shītāb-u dīrang*, lit., "of hastiness or slowness." It can scarcely have a subjective signification.

565. A bride, presumably, in the course of the day appeared in dress of three different colours, each assumed at a different time.

566. "The three-coloured silk which circles round" is "the sky", which was supposed to move rapidly round the earth.

567. i.e., it took its colour from the atmosphere. The Author means probably that in the day time it was mostly white, and at night black. But the distich as a *resumé* of those which precede it is impossible, and it is equally impossible taken in any other

way. It appears to want before it a distich, though I have not found any except in I.O. MS. 1168, which gives,

Chunki khvarshūd dar ghurūb shudī āsmān-vār bī 'uyūb shudī.

This, however, does not offer much sense, and simply suggests that some distich was at least felt to be required here.

568 i.e., the artist must be encouraged and stimulated by generosity.

"The meat," *kabāb*, which is, generally, roast, baked, or broiled meat. More particularly, as here, it means pieces of meat roasted on a spit or skewer. (See also Note 1,340.)

569. i.e., no one can have nobility and greatness of character who is not generous.

A *diram* was a silver coin worth about twopence. At an earlier time in history it was worth about sixpence. The word is used in a general sense for "money".

570. "In these bounds"; i.e., "within these limits of the castle." Or it might be, "in this district or region."

"Chinese work." The Chinese artists, as well as the Grecian, were held in high estimation by the Persians. Here, however, "Chinese work" means probably work as beautiful as that of Chinese artists.

571. "When I designed," or possibly, "when I set to work," or "when I determined", the expression *ba-vagt-i basīch* being ambiguous.

572. *Yāqūt* means ruby, sapphire, or topaz, according as it is qualified by the adjective red, blue, or yellow, but when without such qualifying adjective it signifies ruby.

573. Lit., "shows its face in one-domedness."

574. "The sky"; i.e., the seven different skies of the seven planets.

575. i.e., the danger comes from close connexion.

576. "Root and branch," *bikh-u bār*; lit., "root and fruit," or "root and blossoms". Or *bār* might be taken as a synonym and corroborative of *bikh*.

577. "The object of his work," *nishāna-yi kār-ash*, means first, "the castle," and secondly, "the reward expected."

578. *Gaz*, an ell of 42 inches, or a cubit of about 26 inches.

579. i.e., that death would come from falling from the roof of the building if it were high.

580. Lit., "became a garden or grove with such (power of) giving repose to the heart."

581. A reference to the old star-worship.

582. *Iram*. See Notes 90, 1,203, and 1,605.

583. The sign *Aries* is, as it were, an adorning of the world with the flowers of Spring when the sun enters it at the beginning of that season.

584. A metaphor implying that he was sure to find joy.

Venus, the minstrel of the sky, is mentioned appositely with Bahrām, which besides being a name of men means Mars.

585. The sun is in the fourth sky, and therefore "within"; the moon is in the first sky, and hence "without".

586. By "the sun within" are meant the brilliant decorations inside of the palace; and by "the moon without", the resplendent reflection cast by its domed roof.

587. *Furāt*, "sweet (water)," is also the name of the Euphrates; "The Stream of Life." (See Notes 274, 1,201, 1,562, and 1,698.)

588. "The Sidra-throne" is the heavenly lotus tree in which Gabriel is supposed to rest. Here the village is likened to it on account of its verdure.

589. Lit., "on that Kayānian roof." The Kayānian was the second dynasty of Persian kings.

590. Shushtar, or Shūshtar, is the modern capital of the province of Khūzistān (Susiana), otherwise called 'Arabistān on account of its numerous Arab inhabitants. Shushtar is on the River Kārūn, and between it and the town of Bihbahān is one of the most beautiful and fertile valleys of Persia. Hence the Author's expression, "All the plain was (as) the expanse of Shūshtar."

About 36 miles west of Shushtar are the ruins of Sūsa, the ancient capital, and the favourite winter residence of the Akhæmenian kings of Persia.

Its modern Arab name Sūs now generally prevails in the province, though the Persian name is Shūsh.

Tustar is said to be an older name of the modern Shushtar or Shūshhtar. (See also Note 1,067.)

591. *Kabg-i darī* is explained by the *Farhang-i Shu'ūrī* as a more elegant and beautiful species of partridge, i.e., presumably, than the *kabg-i ghair-i darī*. Some authorities, however, explain it as "the mountain partridge". It is said to be larger than the other species mentioned.

592. Lit., "from this colour and scent."

593. "Firm and forceful," *sakht-kūsh*; lit., "striving, contending hard"; perhaps, "strenuous, energetic in worldly affairs."

The reading *sakht-gūsh*, "deaf," is not, I think, admissible here.

594. "Seven fortresses"; i.e., "the seven skies."

The Author likens the words of the *vazīr* in their power to move to a crane fancied poetically by him to have served to raise and move the seven skies into their places.

595. This and the preceding distich occur only in I.O. MS. 1168. The present distich reads in 1168 as follows:

Mail-i dih kard-u dil zi-khvaḍ bar tāft
ba-yakī laḥza kār-i khvaḍ dar yāft.

Dih, "village," would mean "the spiritual world", but it is possible that the correct reading may be either *rah*, "path," i.e., here, "the spiritual path," or *dil*, "heart"

Adopting either of these words one would render,

"He sought the path (or his heart) and turned his heart from self, (and) understood his business in a trice."

The heart, in Sūfī teaching, is when purified the place of manifestation of the glory and beauty of the Deity. He who finds the heart finds God. Cf. the term *ṣāhib-dil*, "a master of heart, a Sūfī."

596. Lit., "he packed up his effects from that office of (King) Solomon." Solomon is a type of very powerful kings, and was said to have also control over the *jinn* or genii, including the fairies.

597. Munzir, the son of Nu'mān.

598. *Dūd*, "smoke," means also "affliction".

599. Lit., "he brought the dominion to its own proper arrangement, settlement, or stability"; i.e., he consolidated the government.

600. "Scattered pearls"; i.e., spoke with eloquence.

601. Lit., a scholastic Magian.

602. I.O. MS. 1168, only, reads,
Būd ustād-i bā mahābat-u mahr,
 "A master he majestic and benign."

603. i.e., lay open before him like caskets of jewels.

604. "Lines geometrical"; i.e., "geometrical figures, geometry."

"The *Mijastī*"; i.e., Ptolemy's work on astronomy *Zῦνταξις μεγιστή*, from the adjective of which the Arabs by prefixing *al* have formed the term *Al-Mijastī*, "the Almagest."

605. *Āb-gūn*, "water-coloured," means "blue", and also "lustrous". Cf. *ābī*, "watery, blue"

606. i.e., he had studied the sky in full detail

607. The "store-houses" are the "stars"—"far-seeing" as knowing future events.

608. i.e., by the guidance of the astrolabe and astronomical tables he would obtain a clear view of the mysteries of the heavens.

609. Lit., "the polo-stick=playing sky." The polo-stick of the sky is its curve.

"To bear off the ball" means "to excel", and the sense of the hemistich is that he exceeded the sky in rapidity.

610. i.e., by skill in arms and horsemanship.

611. "Dawn's sword"; i.e., the white streak of the dawn. "Despaired"; lit., "threw away (its) shield," "its shield" being presumably "the sun".

612. *Ja'ba*, an Arabic verbal noun, means "throwing prostrate, knocking down". *Ja'ba* would therefore signify "one act of knocking down". The ordinary meaning of *ja'ba* is "quiver", so that the apparent sense is, "he planted a quiver upon the mark."

613. i.e., it turned into a stream of fiery sparks.

614. i.e., curls from the manes.

615. The "lock" is supposed to be a padlock with a ring, which is cut through by his sword.

616. i.e., presumably, would split a hair

617. "From him"; i.e., as if *he* were the lion, and they boasted of being like him.

618. "Yaman's star"; i.e., Canopus. (See Note 536.)

619. *Adīm*, "goats' leather," for which Yaman was famous, means also a "tract, a surface, an expanse", so that it may be rendered "tracts, land, or regions".

"(all) rawness took away"; i.e., "brightened."

In connexion with the other sense of *adīm*, namely, "leather," it should be explained that the rays of Canopus were supposed to have a brightening effect upon raw leather.

620. Nu'mān, the son of Munzir, and the grandson of the Nu'mān to whom Bahrām was entrusted.

621. i.e., to give *éclat* to society.

622. Lit, "gave him the delight of riding." This might mean "taught him riding", if it had not previously been stated that he had acquired perfection in that art. (But see the next distich)

623. All the I.O. MSS. and printed copies I have consulted read,

Murda-yi gūr būd dar nakhchūr murda-rū kai buvad zi-gūr guzūr.

"He was the dead one of the onager in the chase—how can the dead avoid the tomb?"

Seeing no sense in this, I have translated from the reading of the B. ed. of 1328, except in substituting *mard* for *murda* in the second hemistich:

Mard-i dah gūr būd dar nakhchūr mard-rū kai buvad zi-gūr guzūr.

The sense and rhetorical merit of the distich depend upon the two meanings of *gūr*, namely, "onager" and "tomb".

624. i.e., the arrow was entombed in the eye of an onager, the first *gūr* meaning "onager", and the second, "tomb." (See the last Note.)

625. i.e., the fairy was hopeless of her beauty before its superior beauty and symmetry, and the hurricane was powerless to compete with it in swiftness : its occupation was gone.

626. i.e., surpassed the sun and moon in rapidity.

627. i.e., it was related to the sky in fleetness, and could afford to give the wind a stage's start, lit, precedence.

628. Lit, "It's tail had produced the writhings of a hundred snakes."

In this hemistich the double meaning is fairly well represented. The sense is that the twistings of its tail surpassed the writhings of the snake, and so produced writhings in the snake, namely, those of envy.

In the second hemistich allusion is made to the strenuous galloping and hard trampling of the horse, which dug graves (*gūr*), as it were, for the onagers (*gūr*).

Another sense may be that its hoofs were so superior to those of the onager that they killed it with envy. (See Note 623.)

629. An expression of its swiftness, the onager being one of the fleetest of animals.

630. Lit, "from weariness of things."

631. i.e., from its galloping all over the hunting-ground the latter became filled with designs made by its shoes.

632. The word *gard* has here apparently the senses of *gardādan*, "revolving," of *ravāj*, "passing current, currency, briskness of market," and of *raunaq*, "glory, splendour," the last two senses deriving from the first. It may also have, fourthly, the sense of *ghubār*, "dust."

First, compared with the swiftness of the horse the sky did not (seem even to) revolve.

Secondly, on account of that swiftness the sky had no market.

Thirdly, compared with that swiftness it had no glory or splendour.

Fourthly, it did not see the dust raised by it (in its swift galloping), much less could the dust overtake it.

For the first three senses cf. *dar gard būdan*; *silsila-yi fulān chiz ba-gard āmadan*; and *az gard ištādan*. For the fourth, *ba-gard rasidan*.

633. *Az sar afgandan* means "to throw down forcibly". *Az sar-u pusht afgandan* would be a stronger expression of the same.

634. Lit., "the officership of the plain."

635. I.O. MS 402, and the B. ed. of 1328, have *banda-ī-rā zi-band br-g'shādī*, "he would loosen a captive from (its) bonds."

636. "King," *Gūrkhān*, a title assumed (though not in that form) by Yelü Tashi, the founder of the Qārā-Khitāy dynasty in Chinese Turkistan. After the defeat of King Sanjar, the Seljūqide, in 1141 by the then Qārā-Khitāy ruler, the latter took possession of Transoxiana, which was held by the dynasty till their downfall in 1210. The title *Gūrkhān*, which is said on Muslim authority to mean *Khān-i Khānān*, "King of Kings," is applied here to the dedicatee as a compliment. (See also supplementary Note at end of Commentary, and Note 2,002.)

637. "A place of tombs," *gūr-khāna* (lit., "house of tombs"), means here "the world".

Ants and snakes are supposed to abound in cemeteries.

638. "That land"; lit., "that country and the house-surroundings," if *diyār-u dīman* be the correct reading. Or since *diyār* is a plural of *dār*, "house," and *dīman* means "rubbish or debris lying about houses",—one might say "surroundings",—we may render, "the houses and their surroundings," but the idea is "the land or country" generally.

The B. ed. of 1328 has, however, *ān diyār-u zaman*, "that country and time."

639. i.e., who himself, Bahrām, surpassed the sky in swiftness and exaltitude, in contradistinction to Bahrām (Mars), who is not supposed to do so.

640. i.e., was enjoying the pleasure of the chase.

641. Lit., "the sky became completely one with the earth."

642. "Like flowing water"; i.e., "swiftly."

643. *Panja* is "the open hand; the hand of man, or the foot of beasts and birds viewed as an instrument of prehension". That it also means "claws" is evident from the terms *panja tiz kardān* and *panja zadan*.

644. "From above"; i.e., from the onager's back.

645. I take the reading of I.O. MS. 1168, and point as follows :

Safta bar suft-i shūr-u gūr nishast ;

sufta, az har du suft bīrūn jast,

reading *sfta* as *safta* in the first hemistich, and as *sufta* in the second, and rendering *suft* in the first hemistich "shoulder", and in the second "hole".

646. Lit., "the story of the lion and onager became long."

647. "The picture"; lit., "that embroidery."

648. I read,

Rūzi-y-az rauza-yī bīshī-yī khvīsh

kard bar mai ravāna kashī-yī khvīsh.

Kashī means "a ship" and also "a wine-bowl of that shape".

Rauza means "a garden" or "a grove", but here, as in a previous passage, it apparently means "the palace".

The preposition *az* before *rauza* seems to point to the action's beginning.

649. i.e., prepared to kill them.

650. i.e., by her beauty.

651. "A musky line"; i.e., "a black line." "Streak on streak"; lit., "spot upon spot."

652. Lit., "from its fellow-runners."

653. The first hemistich describes the russet verging upon yellow colour of the onager. The second speaks of the white or cream-coloured parts of the body. The face is perhaps the ruddiest part.

654. The Arabs made their arrows of reeds. The onager's leg is peculiarly straight, with joints like those of the reed.

655. "A diamond dagger"; i.e., "a bright dagger." The onager's ears are very white and bright, particularly in summer.

656. The breast stands out free from the shoulder which is peculiarly flat.

657. I read *katāra*, "dagger," with I.O. MS. 777.

The ear stands upright away from the neck.

658. I read for the second hemistich with the B. ed. of 1328 :

mānda zīn-kūha-rā mīyān-i du rāh

Most of the I.O. MSS. and printed editions have,

mānda zīn-kūh-rā mīyāna du rāh.

By "the strap" is meant the dark line along the back.

"The saddle-pommel" is the ridge on the back near the neck.

The "two roads" are two white lines on each side of the central dark line.

Kūha, "pommel," means also "hill", so that, in a secondary sense, it is as if a hill were standing between two roads.

659. The secondary meaning of the first hemistich is,

"The deviation of its crupper (in colour) from the dark part of the skin."

The meaning is that it gained by the contrast of colour, as the brightness of silver is enhanced when it is set against something dark. *Kullun ya'izzu min dīddi-h*, "Everything is enhanced by its opposite."

660. There is a suggestion of a secondary sense in *pīh*, "fat," and *khūn*, "blood," which both mean "pride".

661. One species of marvel of Peru, the *ṣahrā-yī* or "wild", is, says Vullers, *alba et rubra*. I have omitted in translation the distich which follows the present one, as it seems to me to have no sense. It does not occur in I O MS. 1168.

The least unintelligible reading is, I think, that of I.O. MS. 1491 :

Rangi-y-az khūn bar-ū duvāl-andūz rāst chun Zangi-yī duvālak-bāz.

662. The tail is closely joined to the hind-quarters.

By the second hemistich the Author means probably that it was proud and contumacious. The onager is certainly a determined biter and kicker.

663. "The lion"; i.e., Bahrām.

664. *Gūr* in the first hemistich means "onager", and in the second "grave".

665. *Gūrkhūn*. (See Note 636.)

Here, however, the term, which may bear the sense of wild-ass = King, is applied to Bahrām as an ardent hunter of the onager. (See also Note 2,002.)

666. Some I.O. MSS. and the B. ed. of 1328 have *kas*, "a person," instead of *bas*, but the latter word seems to have here the sense of *qaṭ' kun*, i.e., "cut off, omit (the idea of)."

667. By "plain" is meant presumably the ordinary hunting-ground.

668. I read with I.O. MS. 402,

kūh az-ān kūh-pāra lūch shuda.

Most I.O. MSS. read,

bā-shūkār-afgānī basīch shuda, but I do not think we can have *basīch shuda* for *basīch karda*. It might possibly, however, be used in an impersonal way.

669. The "fire" is that which comes from the dragon's mouth; the "smoke" is its long black body.

670. *Azhdahā*, "a dragon," means also "a brave man".

671. Lit., "I, and justice to the onager, and giving redress."

672. "Two-headed shafts." The word used is *mīqāzā*, which means "an instrument like a pair of scissors", and signifies here a double-headed arrow formed to cut as well as pierce. (See Note 1,885.) The Persians made their arrows of wood—commonly of the white poplar. The Arabs made theirs of reeds. (Cf. Note 654.)

673. *Tūz* or *tūzh* (archaic *tōz* or *tōzh*) is the bark of a tree used for covering saddles, bows, etc.

674. Lit., "when the plain became narrow to the dragon."

675. *Nāchakh* seems to be used by Nizāmī in the sense of "a short javelin". The dictionaries give also the senses of "battle-axe", "halbert", and "two-headed spear". For the length of the *nāchakh*, cf. the distich:

Chunān zad bar-ū nāchakhī nuh girih
kī ham kālbud sufta shud ham zirih:

"He gave him such a stroke of the twenty-two inch javelin that both (his) coat of mail and also (his) body were pierced." The *giriḥ* is "three finger-breadths", so that *nuh giriḥ*, "nine giriḥ," would be about twenty-two inches.

676. All the I.O. MSS. and printed copies I have consulted, except 1168, read *hasht-musht*. 1168 has *hasht-pusht*. The B. ed. of 1328 has *hasht-bakhsh*. The first means "eight-listed";

the second "eight-backed"; the third "eight-giving", or "eight-portioned". Only the first two need, I think, be considered.

The literal sense of the first can be only "having eight handles", or "having the length of eight fists". "Having eight handles," taken literally, would be a perfectly useless qualification, since a javelin could be brandished only by holding it in a particular part.

"Having the length of eight fists" is, however, quite probable, since "fist" is used as a measure of length.

The second epithet, *shash-pahlū*, "six-sided," is also, I think, to be taken literally, since it is not improbable that the javelin was sometimes made sexagonal. If *pusht* be the correct reading, it cannot, I think, be taken literally, since the meaning, "blade (of a sword)," the only one applicable, though given by Vullers, is undoubtedly a misinterpretation, the word *pusht* in his illustrative quotation having the sense of "back (of a sword)". Now a javelin has no back, and therefore *pusht* must be taken metaphorically. *Hasht-pusht* would therefore presumably mean "giving strenuous support", one sense of *pusht* being "support".

In this case the second epithet, *shash-pahlū*, would mean, I think, *kharlī pahlū-dār*, i.e., "most beneficial or helpful," one sense of *pahlū* being "benefit", or "utility".

677. All except I.O. MS. 1491 have *sutūn-i dirakht*, "the column of a tree," i.e., "a column-like tree."

678. i.e., it can soar above it.

679. *Akriman*, the principle of evil, opposed to *Hurmuzd* (*Hormuzd*), the principle of good.

It also means "a fiend, a demon".

680. I am reading, with I.O. MS. 1168, *na-dīd qarār*. Some editions have, *bi-dīd qarār*. If this be taken, the translation should be, "When the onager saw that the king was at rest"; i.e., that he was at liberty from all he had been doing.

681. *Gūrkhān*. (See Notes 636, 665, and 2,002.)

Gūr-khāna, lit., "a tomb-house," means "a grave-yard, a tomb", and also "a cavern".

Dar khum kardan, "to put into a jar," has the appearance of an idiom, but the dictionaries do not give it.

Dar fuqā'i kardan, "to put into a beer-jar or jug," means "to try to delude". (See C. E. Wilson's Translation of Rūmī's *Maṣnavī*, Book II.)

682. *Ravān*, "lawful, licit," means primarily "moving". It might here be also rendered "immediately".

683. *Hisāb-i kasī bā khvad kardan* is not explained in the dictionaries, but the sense is obvious.

684. The ant is a type of lowliness and weakness, so that the second hemistich would express the king's great power and courage, as the first does his clemency.

685. i.e., to the king of Persia.

686. *Mushraf*, an officer in a treasury who authenticates accounts and writings.

687. I read with the B. ed. of 1328, *V-īnchunīn ganj-khāna-ī ki gushād*.

The nearest to this are I.O. MSS 402 and 1168; 402 has, *īnchunīn ganj-i ganj-khāna gushād*.

1168 has,

V-īnchunīn ganj-u ganj-khāna gushād.

688. *Ba-'azīzī sitād ba-khṣārī dād*.

I.O. MS. 402, only, has,

Jumla bakhshīd-u dāda dād bi-dād, *dāda* being of course a mistake for *dād-i*.

689. Lit., "the king"; i.e., Bahrām. Bahrām has generally been called "king" in compliment, but I have rendered generally "prince" for the sake of clearness.

Besides this, the title *shāh* is often applied to a prince. (Cf. especially the *Shāh-nāma*.)

690. i.e., the room was so beautifully adorned with paintings that it was like a store-house of treasure.

691. It is evident from this and a former passage (see the distich before that to which Note 559 is appended) that *kūr-gāh* is used in the sense of a work of art, or a place containing works of art, as well as in that of a place where work is done, i.e., a factory, office, or studio.

692. It is clear from this and a former distich (see that to which Note 540 is appended) that the word '*amūri*', "an elephant-litter," is used in the sense of "room", or "house".

693. "India's *rājā*"; i.e., the *rājā* of Qinnauj. Albīrūnī gives *rābī* as the special title of the *rājās* of Qinnauj, which was, according to Istakhrī, the geographer (about A.D. 950), the capital of India.

Albīrūnī (quoted by R. C. Dutt) says that in the 11th century "the whole of northern India was divided into small Rajput kingdoms and principalities which formed a strong confederation of Hindu nations. Rajyapala, king of Qinnauj, was the central ruler, and his vast dominions included Bengal in the east".

As a matter of fact, however, Qinnauj was not in the First Clime, as defined by Jurjānī, the geographer (about A.D. 1460), but lay considerably to the north of it.

The *Burhān-i Qāṭi* assigns India to the First Clime, in dependence upon Saturn

Taking Jurjānī's definitions of the Climes, the greater part of India would be situated within the First, Second, Third, and Fourth Climes, which extended from latitude 12° 45' to 20° 30' N., from 20° 30' to 27° 30' N., from 27° 30' to 33° 40' N., and from 33° 40' to 39° N. To the south of Jurjānī's First Clime it reaches to latitude 8° 6' N.

694. By *khāqān*, in the Persian poets, is always to be understood *khāqān-i Chīn*, which means literally the emperor of China.

The *Burhān-i Qāṭi* says the title is that of any king of China, Cathay, or Turkistan; and the *Farhang-i Shu'ūrī* adds that by frequent usage it has become the designation of any king.

By *khāqān* or *khāqān-i Chīn*, however, the poets generally mean the predominant ruler of Turkistan, whom, rightly or wrongly, they apparently think to have had control also over Chinese Turkistan, from which, possibly, arises the confusion. The title, however, was also ascribed to the emperor of Mongolia. The ruler of China proper they generally designate by his distinctive title *faghfur*. Here, however, by *khāqān* is possibly really meant the emperor of China, though in a later Section it means the ruler of the Hayātīla, a nation of Turkish stock, who frequently made war against Persia, and at several times brought it under subjection. (See Notes 991, 995, and 1,892.)

At the same time it should be remembered that however great the power of the predominant ruler of Turkistan might at any period have been, the influence of the emperor of China, owing

partly to a community of religion, was very considerable over that country. In fact, theoretically at least, he was supposed to be sovereign lord over all the Turkish peoples who inhabited the regions north of the Sea of Aral and the province Farghāna. For this reason the predominant ruler of Turkistan might have been supposed to have been merely a governor on behalf of the emperor of China. How great the influence of China was is apparent from the fact that in later times the Hayāṭīla, when threatened by the Muslims, requested that their territory should be brought directly under the control of China as Chinese provinces.

China, including Mongolia, would come into all the Seven Climes as defined by Jurjānī, but the *Burhān-i Qāṭi* assigns it together with Khaṭā to the Second Clime, in dependence upon Jupiter. (See Note 207.)

Khaṭā (Cathay) sometimes means North China, and sometimes Chinese Turkistan. It cannot therefore be properly assigned to the Second Clime.

It may be added in conclusion that when the fair ones of China are spoken of by the Persian poets those of Chinese Turkistan, or of Turkistan are nearly always meant, since most of the towns mentioned in connexion with them are, or were, in those countries.

695. China ; i.e., most probably here, either Chinese Turkistan, or Turkistan.

Tarāz, an ancient town in Turkistan famous for the beauty of its inhabitants. It was probably in about latitude $42^{\circ} 36' N.$, and longitude $71^{\circ} 15' E.$ (See the Map to Yule's *Cathay*, where it appears under the name Talas)

696. Khvārazm (Chorasmia), the modern Khanate of Khiva. Khvārazm would come into Jurjānī's Fifth Clime which, according to him, extended from latitude 39° to $43^{\circ} 30' N.$

697. Saqlāb, generally translated Slavonia, would come into Jurjānī's Sixth and Seventh or most northerly Climes, which, according to him, extended from latitude $43^{\circ} 30'$ to $47^{\circ} 15' N.$, and from $47^{\circ} 15'$ to $50^{\circ} 30' N.$

Sādiq Isfahānī, the geographer (about A.D. 1635), in his *Tahqīqu 'l-I'rāb* says of the Saqlāb territory :

"After Saqlāb (the son of Japhet) is named the most northern region of the Seven Climes ; and in that region such is the coldness

of the air, that the people construct their dwelling-places underground ”

In this account the geographer is evidently including territory in European Russia considerably north of Jurjānī's Seventh Clime.

By *Ṣaqlāb* are generally designated the regions of modern Russia in Europe inhabited by Slavonic nations, exclusively of the Russians, who in Nizāmī's time inhabited only the western parts of Russia, and were considered Turanians by the Oriental writers.

Nizāmī, however, uses the term *Rūs* as an alternative of *Ṣaqlāb*, from which it must, I think, be inferred that his knowledge of geography was rather imperfect.

The word *Turk* used in the second hemistich means simply “a beauty”, and might be used of a person of any nation.

698. Lit., “a Turk of Greek dress with Chinese adornment”; *Turk-i Chīnī-tarāz-i Rūmī-pūsh*. *Tarāz*, however, means not only “adornment” but also “the border of a dress”, and this, I think, is its primary sense here. *Rūmī*, also, besides “Greek”, means “red”, so that we may have as a secondary sense that she had rosy cheeks bordered, as it were, with white—a red and white complexion.

In *tarāz* too there may be an allusion to *Tarāz*, the town in Turkistan famous for the beauty of its inhabitants.

Rūmī also means a particular kind of dress so that *Rūmī-pūsh* may mean simply “dressed in a *Rūmī*”.

699. *Maghrib*, Mauritania, designates generally north-western Africa from Tripoli to Morocco, and more particularly Morocco. It would come into Jurjānī's Third Clime which, according to him, extended from latitude 27° 30' to 33° 40' N. That it extended farther north than 33° 40' is evident from the latitudes of some of the towns he himself includes in it, one of which, *Kairwan*, in Tunis, is in latitude 35° N.

The *Burhān-i Qāṭi'* does not include *Maghrib* among the Climes.

700. The *Qaiṣar* or *Cæsar* (of *Rūm*) is the ruler of the Eastern Empire. (See Note 546.)

Rūm, with Asia Minor, would be included in Jurjānī's Fourth and Fifth Climes, which, according to him, extended from latitude 33° 40' to 39° N., and from 39° to 43° 30' N.

Although Constantinople comes within these limits, its latitude being $41^{\circ} 1' N.$, Jurjānī includes it in the Sixth Clime.

The term Rūm has been also applied by Oriental geographers to Europe generally.

Istakhri (about A.D. 950) says :

"The Franks, in general, we speak of as belonging to Rūm, because they have the same religion and king, though speaking various dialects."

The king of whom Istakhri speaks was the ruler of the Eastern Empire, whose capital, Constantinople, he took to be the chief place of Europe.

The *Burhān-i Qāṭi* assigns Rūm to the Sixth Clime, in dependence upon Mercury.

701. Kisrá was the generic name of the Persian kings of the Sāsānian dynasty. It is said to be the Arabic form of the Persian Khusrau (Chosroës). The princess in question was of course not the daughter of the king then living, but was of the royal House.

Kai-Kā'ūs was the second king of the second dynasty, the Kayānian.

Persia would come within Jurjānī's Second, Third, Fourth, and Fifth Climes, for the definitions of which see Note 207.

The *Burhān-i Qāṭi* in its enumeration of the Seven Climes does not mention Persia generally, but only 'Irāq and Khurūsān, which it assigns to the Fourth Clime, in dependence upon the sun.

702. *Bast* in the first hemistich is used apparently in the sense of *basta*. *Az yak dast*, "all together"; but the expression means possibly "by one hand".

703. The eyes were supposed to see by a light of their own.

704. A young man with an incipient moustache is called *tūtī-khat*, i.e., "with a moustache like a parrot's feathers." The comparison has possibly reference to the colour, since dark green is apparently confused with black, the word *subz* meaning both. "Sugar" means the "lips".

Hence the meaning is simply "He had an incipient moustache".

705. *Gaha*, i.e., *galia moschata* (see Note 146), being of dark colour is compared here with incipient whiskers and beard.

"His moon" means "his face". The sense is that he had incipient whiskers and beard.

706. *Dabīr* means "a writer", but the same word is sometimes used to describe either writing or painting. Cf., e.g., *nigāsh-tan*.

707. Lit., "hair by hair," *mūy ba-mūy*.

708. i.e., he is both brave and strong, and also cunning.

709. "Diamond" in the first hemistich and "iron" in the second mean "sword".

710. "His sight"; lit., "his place of sight," *nazar-gāh*. The word means also "a hall of public audience". The "light" means here also Bahrām; but see Note 703.

711. See Note 536.

712. *Az sar-i dānīsh-u kifāyat-i khvīsh*. The translation seems a little strained, but it is rather unsatisfactory to refer "the knowledge and competence" to Munzir when the object seems to be to compliment Bahrām. Besides this, *kifāyat*, in addition to its other senses, has that of "being one's equal in position".

713. i.e., he grew weary of it perforce, having reached his appointed time.

714. The city as opposed to the troops means the civilians.

715. "Valour"; lit., "sword."

716. i.e., he had no claim to being near the direct line of descent, and was only a distant relative. This, of course, is a historical fact. See Canon Rawlinson's *Seventh Oriental Monarchy*.

717. A belt, says the *Bahār-i 'Ajām*, set with seven jewels in connexion with the seven planets, and peculiar to the Kayānian dynasty. The jewels, presumably, would be each one of the colour attributed to the sphere of the corresponding planet.

718. i.e., he substituted mourning for festive garments.

Nil, "indigo, dark blue, black," and *sabz*, "green, blue, black," are both mourning colours.

Firūza, "turquoise," the word used here, means light blue, but that colour was also used as mourning as is evident from this distich and from the termination of the story told in the Blue Dome. Red is a festive colour. Cf. *jāma-yi 'id*, "a red dress," lit., "a festive garment."

719 The sword is likened to a lion's claws.

720 i.e., whatever natural advantages they have, they are all dependent upon, and look for my bounty.

721. i.e., if I do anything but try gently to convince them of their ill-conduct, leaving them then to their conscience, it will be a species of oppression.

722. An allusion to the poetry of Firdausi.

723. The "other bard" is Firdausi.

724. i.e., I am still inspired by the poetic spirit, but he has been withdrawn from it by death.

725. i.e., by appropriating his thought.

726. Lit., "the New Year's breeze"; but the New Year in Persia begins on March the 21st, when the vernal breezes and showers bring out the blossoms and verdure which are all fresh and new, not old things patched up.

727. The Author is alluding here to the mode of treating a subject

The first hemistich should refer more to the unity of the treasure than to that of the road, because the number of roads would not affect the position, which is the possession of the treasure, however reached.

728. i.e., of composing eloquent poetry.

729. Lit., "it is not my stipulation to repeat."

730. i.e., I know how to treat the subject in a superior manner.

731. "Two workers"; lit., "two embroiderers, lace- or fringe-workers, ornamentists, or painters," *du muṭarriz*. But the sense here is practically "two workers in fine diction", or more particularly, "two historians," i.e., historians of the achievements of kings, the earlier being Firdausi, and the later, Niẓāmī.

732. Lit., "have made old coins new."

733. i.e., Firdausi improved upon his predecessors, and Niẓāmī improved upon Firdausi.

734. Lit., "silver in the assaying, or according to the standard."

735. Lit., "The joiner of the set (of parts) of this high throne thus gives a part to the set"

"The set." The word is 'aqd, which means in Persian "a cluster, series, row, or set (of things)" which go to form a whole. Cf. the line of Hāfiz:

ki bar nazm-i tu afshānad falak 'aqd-i suraiyā-rā:

"that on thy verse the sky may pour the cluster of the pleiades."

736. "He actively prepared"; lit., "he opened his wings, and bound his waist"

All the editions I have consulted except I.O. MS. 1168 read, *dar gushād*, "opened the door (to hospitality)," but this does not contrast so well with *bast miyān*, "bound up (his) waist."

1168 has *bar gushād*, which I have interpreted as *par gushād*. *Bar gushād*, with the sense of "opened his breast", may, however, very probably be correct, and employed in the sense of *bāzū gushād*, "opened his arms," which, *pace* the dictionaries, sometimes means "prepared for action". (Cf. the *Shāh-nāma*.)

The Kayānian kings were those of the second Persian dynasty.

737. "Down to Aden in Yaman": *Az Yaman tū 'Adan*.

"In" is probably the sense here of *az*, which, as a preposition, generally means "from" or "of", and occasionally "for", or "in the way of". (See also Note 1068.) Unless the Author by Yaman means its capital San'ū, which is scarcely probable.

In any case the Author is mistaken, since the Munzīr-Nu'mān dynasty, as before mentioned, did not rule over Yaman. (See Note 537.)

738. "Iron-strong"; lit., "iron-chewing," an epithet usually applied to a spirited, powerful horse.

739. i.e., the perspiration of the troops from their exertions and rapid course was so copious that it reached the legendary Fish which was supposed to support the Ox on which the earth was imagined to rest; whilst the dust raised by them reached the moon.

Gard, "dust," as applied to the moon, has also the sense of "beams". (For the "Fish", see also Notes 1,060 and 1,416.)

740. Lit., "the drummer had a plectrum (applied) to (his) ears."

741. The plain and mountain are likened to pots boiling up against the seven skies, which are likened by the Author to their covers or lids.

742. "The monarch of the world"; i.e., the usurper.

"A young dragon"; i.e., Bahrām.

743. "The heavens," and "Canopus" mean Bahrām.

744. i.e., as an onager into the grave.

745. "Lay the dust"; i.e., calm disturbances.

746. i.e., to the court of the king whom they had elected.

747. "Expressed their views"; lit., "offered opinions."

748. "They spurned (all) arrogance away"; i.e., they were influenced only by motives of prudence and expediency.

749. Lit., "Their deliberations ended in this (resolution)."

750. I.O. MS. 1491,

pūst vā kard dāna-rā kishtand,
vā kard probably a mistake for *vā-karda*.

The B. ed. of 1328 has,

pūst bar kanda dāna-rā kishtand.

If these be correct, the sense would presumably be, "they wrote in a way calculated to produce a quick and satisfactory result"; or possibly, "they wrote with extreme foresight and care."

But I.O. MS. 1168 reads,

pūst nā-kanda dāna-rā kishtand,
which might give the sense, "they wrote in a natural, plain, and straightforward manner." But the first might possibly signify, "they wrote without disguise," (cf. *pūst būz kardan*), and the second the opposite of this.

751. "The rightful king"; lit., "the new king."

752. "The superscription." *Sar-i nāma* means literally "the outside of the letter" where the superscription would be. *Sar-nāma* is "the superscription".

Or possibly, *sar-i nāma* means here simply "the superscription", the *izāfat* being restored *met. caus.*

753. i.e., it had a cover of brocade-work, and was bright inside with words of wisdom.

754. "The picture-room of (His) good gifts"; i.e., the universe, the scene of His generosity.

755. i.e., the creating of the universe was a difficulty which He alone had power to overcome.

756. i.e., He has sealed the universe by the duty of the praise of Him.

757. *Zamīn-u zamūn*, "the earth and time," signify, according to Meninsky, "the universe," but the separation of the two in the second hemistich prevents such a rendering. One might translate, "space and time."

758. i.e., Bahrām.

759. "Ill-advised contention"; lit., "raw contention."

The usurper means that he is not likely to suffer loss or damage from what he calls the raw or crude contention of an inexperienced person like Bahrām. (For Kusrá, see Note 701.)

760. i.e., I was always to be considered fortunate.

761. Lit., "But the Persians by force and shame aroused my zeal by their zealous kindness."

762. i.e., only the person who is a foe to selfish desires can be a friend to the people of the world.

763. i.e., a world to be governed by unselfish care is not your world.

764. Lit., "with the headache of the world."

765. Lit., "that the business, perchance, might have been my business"; i.e., that my business might have been simply attending to my own business, and not to that of others.

I.O. MS. 1168, and the B. ed. of 1328 read, without rhyme, in both hemistichs, *kār*, "occupation, business."

Most of the I.O. editions have, in the first hemistich, *yār*, "friend."

One might suggest *kār* in the first hemistich, and *yār* in the second, but this is not really necessary.

766. See Note 526.

767. i.e., it would be useless to seek to cultivate ground so barren and worthless.

768. "To strike cold iron" means to do something useless.

769. He means probably that he does not approve of the tone of the letter, but appreciates the good advice in it.

Or the sense may be that whilst he approves the good advice generally there are reasons why it does not fit his particular case.

Instead of *pand-gūyanda-rā*, "the speaker of advice," we might read, *pand-i gūyanda-rā*, "the advice of the speaker."

770. i.e., I would not condescend to seek possession even of the whole world.

771. "Throughout"; lit., "in vein and skin"

772. Lit., "I am excusable for sin not committed."

773. Lit., "after the dead"; i.e., after a person is dead. A well-known proverb.

774. The argument in this and the preceding distich seems to be that intelligence shows that the mischief of calumny arises from the readiness with which it is heard, and that when the hearer is essentially bad he exaggerates the calumny when reporting it. The moral is apparently that it is an evil thing to listen at all to calumny. I am taking the reading of I.O. MS. 402 and the I.O. B. ed. The B. ed. of 1328 varies a little from these, but has the same sense.

The other I.O. editions read,

Guftan-ash bad, shanīdan-ash bad-tar ast:

"His speaking is evil, his hearing is worse," but the sense, I think, is not so good.

775. Lit., "is up to the time of action."

776. This I take to be the most probable meaning of the rather enigmatical hemistich,

"az namūdār-i vaqt bāsham shūd."

The only other sense I can see is,

"I will rejoice in what the (present) time may (now) offer," but this, I think, is less satisfactory.

777. *Ān kunam k'-az khudāy dāram sharm.*

778. *Gunāh*, "offence, sin," is used here in the sense of *qi'āb*, "acts deserving punishment," the opposite of *ṣavāb*, "acts worthy of reward."

779. Lit., "opinions were taken, given, or compared"; *rāy-hā shud rāst.*

780. The Zoroastrian *mūbds* or priests in earlier times formed an ecclesiastical council consulted by the king in religious questions. In later times they were also *vazīrs* or ministers, as we gather generally from Persian writers and also from the dictionaries. (See also Note 1,950.)

781. i.e., "you are really king."

782. The name of Gushtāsp (Vistaspa, Hystaspes) is associated with Zoroaster in the Zend Avesta, and Western authorities generally make them contemporaneous. The difficulty is to find even approximately the date of Gushtāsp. According to Oriental accounts this king was the fifth of the second or Kayānian dynasty of Persia, but it is useless to seek his date from Oriental sources of information.

Professor Duncker concludes that Vistaspa and Zoroaster lived in about 1000 B.C., but from the evidence he puts forward one might be induced to agree with those authorities who make the date some hundreds of years earlier. Professor Jackson, of Columbia University, an eminent authority, thinks Zoroaster flourished during the Median supremacy and died about 583 B.C.

783. The *Kais*; i.e., the kings of the Kayānian dynasty.

784. Bahman, the grandson and successor of Gushtāsp. He is supposed to have been Artaxerxes Longimanus, Ardashīr-i Darūz-dast.

785. Dārū, i.e., Darius; presumably the opponent of Alexander.

786. Siyāmak was the son of Kayūmars, the first king of the first or Pishdadian dynasty of Persia.

787. Ardashīr, the grandson of Bābak, generally called Ardashīr-i Bābakūn, was the first king of the Sāsānian dynasty of Persia.

788. Kayūmars, the first king of the first or Pishdadian dynasty of Persia.

789. Lit., "which may suffer that covenant to be discharged."

790. He means that they owed allegiance to him, and not to the usurper, and should therefore not have pledged themselves to the latter.

791. Jamshīd or Jam, the fourth king of the first or Pīshādian dynasty of Persia. (See Note 1,377.)

792. Lit., "my dominion of inheritance is (both) the black and the white", i.e., my inherited dominion is all things and all people; or, more particularly, Arabs and Persians.

793. i.e., he has given up his crown and throne; his spirit is in heaven, and his body is in the earth.

This simply adds to the assertion in the preceding distich—that the crown and throne are merely symbols—the assertion that they are also only transitory possessions. (Cf. the next distich.)

It is possible, however, to explain the second hemistich as meaning that he who is essentially a king is exalted to the sky and governs the whole earth; he has no need of the ordinary, visible insignia, the crown and throne. This, however, does not harmonize so well with the next distich, though it may do so with the succeeding one.

794. Afrīdūn, the sixth king of the first or Pīshādian dynasty of Persia.

795. i.e., the mere symbols have not remained.

796. i.e., an insidious usurper has made puny efforts to hold me off.

797. i.e., Bahrām, a formidable opponent.

798. The terms "ant" and "gnat" are used in depreciation of the usurper.

799. i.e., the comparatively weak usurper can make himself prominent only until a formidable opponent like Bahrām appears. "Trumpet"; lit., "white shell," *sapid-mukhra*, a shell which was sounded as a trumpet.

800. i.e., so long as the usurper has only puny opponents he, not much more powerful himself, may think he is achieving great deeds.

801. This distich has practically the same sense as the preceding.

802. i.e., at the opening of Spring, which in Persia commences on the 21st of March. Bahrām likens himself to the light of the sun, and the usurper to a mere lamp.

803. "To eat one's heart or liver" is "to suffer affliction."

804. i.e., it is better to combat my enemies than to suffer such affliction.

805. Lit., "sacrifices a life," *fidā kunad jānī*; but cf. the use of *jān-fishūnī*, and *jān-nisūrī*, which signify rather "making great sacrifices or endeavours in behalf of a person" than really sacrificing one's life for him.

806. i.e., although I am really the king of Persia, the Arabs support me.

807. i.e., the Persians grasp and are supported by what belongs to me.

808. "The Kai"; i.e., the King descended from the Kayānian or second dynasty of Persia.

809. i.e., I have substantial value, whilst those others are vain and empty. By others he means pretenders and usurpers, including especially the then occupant of the throne.

810. The Author possibly means that a king should have sufficient authority in himself and in his descent to be able to raise an army. A mere retinue anyone might have; it is only a symbol of greatness like the throne and crown before mentioned.

"What dust" has also the sense, "what advantage."

811. i.e., the legitimate chief alone should succeed.

812. i.e., I seek to do only what I have a right to do.

813. i.e., without infringing covenants.

814. Lit., "by which the compact that has been tied may be loosened."

815. i.e., the envoys from the usurper.

816. "By race"; *Gauhar*, "race," or "origin", means also "essence, nature, intellect".

"By name." His name was Bahrām; he would be as king Bahrām V.

817. "To smear a sun or the sun with clay" means to try to hide virtues which are manifest.

818. "The lion"; i.e., Bahrām. "The wolf"; i.e., the usurper.

819. *Tīgh-u jān*, "sword and cup," are, no doubt, equivalent to *bazm-u razm*, "feast and fight," "court and camp."

820. In contradistinction to Bahrām's stipulation or condition as to the two lions.

821. i.e., it may turn out that Bahrām will not succeed, or that he will be killed.

822. Lit., "should not pass from a state of repose or settlement."

823. i.e., should engage with the two lions in question.

824. The "chair of gold" is the "sun". The "ivory throne" is "the white streak of the dawn".

825. i.e., let them engage in the business in hand. One might translate, "fly at the target of battle", since *kār*, "business," means also "battle", but this is not necessary, as "business", the more ordinary equivalent of *kār*, gives good sense.

826. i.e., the grave of Bahrām Gūr.

827. The reading of I O. MS. 1491, (with the substitution of *zi-mīgh*, "from the cloud," for *va-mīgh*, "and the cloud," which I should suggest), is as follows:

Ān ba-āwāz-i tasht rasta zi-mīgh, īn ba-ṭasht-ī tahī na-bud, ki ba-tīgh. I think, however, that (substituting *tasht* for *lakht*), the reading of the I.O. B. ed., from which I translate, is preferable:
Mah ba-āwāz-i ṭasht rast az mīgh; na(h) ba ṭasht-ī tahī, ba-ṭasht-u ba-tīgh:

"The moon escaped from the cloud with the noise of a basin; presenting not a simple basin (only), but a basin and a sword."

The "moon" refers to the "crown"; the "basin", as regards the "moon", to its "disk", and as regards the "crown" to the "circular main part of it"; the "sword", as regards the "moon", means the "rays", and as regards the "crown" may possibly refer to the crescent within the mural crown worn by Bahrām, if we might suppose that the Author knew of its form. Otherwise we must conjecture that some conical or other rise in the centre is meant. Cf. the term, *mīl-i ūj*, a pointed ornament applied to a regal crown.

In the reading of I.O. MS. 1491 *ān*, "the latter," refers to the "crown" as likened to a "moon"; in the second hemistich

in, "the former," refers to the "crown" as mentioned in the first hemistich. The "basin" of the crown is the "crown without its crescent, or central conical rise", the latter representing the "sword", *tigh*, which, as regards the "moon", means the "rays".

The "basin and sword" are the common emblems of execution, and the words are introduced here in allusion to the danger of the enterprise.

828. Lit., "Through terror no one went round those two great lions within the range."

829. "First"; i.e., before his rival.

830. "The gold cup" is a symbol of the royal carousing.

831. i.e., the ground where he would lie dead would be his place, not the throne, of which he would have no need.

832. I.O. MSS. 777 and 1491, the I.O. B. ed., and the B. ed. of 1328 for *band-i qabā* have *'atf-i qabā*, "the end of the skirt of (his) tunic."

833. "The foxes"; i.e., his rival.

834. In this and the following four distichs the horoscope of the king's throne or sovereignty is described.

It should perhaps rather be taken as the horoscope of the nature of his rule.

For the same reason as that given in Note 533 it is impossible to calculate the aspects.

With regard to the ascendant and the positions of the planets in the signs we may, I think, gather the following:

The ascendant is *Leo*; hence the king's rule would be attended by firmness and self-control, perseverance and ambition, faithfulness, nobility and generosity, and intuition in regard to spiritual matters. The sun in conjunction with Mercury would imply that in his rule he would display nobility, generosity, faithfulness, sincerity, ambition, pride, and will and ability to govern, combined with imagination, reason, sharpness, wit, and persuasive power. These two planets being in *Cancer* would be modified by reserve, sensitiveness, impressionableness, reflectiveness, sympathy, and kindness.

The moon being in "exaltation" in *Taurus* will give full effect to the influences of that sign, which are fearlessness, strength of

will, constancy, and determination. The moon's being in conjunction with Venus would imply that much of this energy would be directed towards love, the pursuit of pleasure, art, and all that refines. Venus being in her own house in *Taurus* will have considerable power to effect this.

Mars being in "exaltation" in *Capricorn* the natural tendency would be to boldness, impulsiveness, aggression, contention, sensuality, and lavishness; but Saturn being also in "exaltation" in *Libra* might be supposed to modify this, those subject to Saturn being cautious, reflective, constant, patient, chaste, and economical. The sign *Capricorn* gives ambition, persistency, steadiness, and political inclination.

Libra gives sensitiveness, compassion, yieldingness, prudence, thoughtfulness, justice, and generosity.

Jupiter is in his own "house" in *Sagittarius*. Those subject to his influence are noble and sincere, just and generous, courteous and compassionate, faithful and honourable. *Sagittarius* would confirm all this, and add activity, enterprise, and demonstrativeness. (See also Note 533.)

835. An allusion to the offerings of the rich.

836. "Pearls"; i.e., "eloquent words." "Bulas rubies"; i.e., "(his) lips."

837. i.e., by imitation, or in retaliation.

838. i.e., I can only bless the dead, but I can give security and happiness to the living. See the next distich.

839. "Black and white," i.e., "all things"; or "night and day", i.e., "time."

840. I have taken this heading from I.O. MS. 1491. Other editions differ.

841. A belt worn by the Kayānian kings set with seven jewels having reference to the seven planets. (See Note 717.)

842. The *Chīnī* would thus be white, and possibly of silk.

A *Rūmī* (from *Rūm*, the Eastern Empire) was a species of dress, but not a head-dress, and I have therefore rendered *bar sar-ash* by "over it", and not "upon his head", though one might suspect an antithesis in the use of the words *tan*, "body," and *sar*, "head."

Since *Rūmī* means also "red", this may have been the colour of the upper garment.

Rūmī, however, may mean anything connected with *Rūm*, and therefore not impossibly a *Rūmīan* or Byzantine crown.

Tarāz too, being the name of a town, is introduced rhetorically with *Rūmī* and the preceding *Chīnī*.

843. i.e., he excelled in beauty the handsome people of *Rūm* and Chinese Turkistan.

844. Lit., "he had conveyed the five turns (of music) above the sun." An allusion to the old practice of playing music five times a day before the palace of a king, prince, or governor.

845. i.e., the justice distributed at his court or gate dissolved grief and trouble.

846. Lit., "to breaths."

847. "The coining-dies took rest upon the coins"; i.e., presumably, "much money was coined," an evidence of prosperity.

848. i.e., the people were undivided in their affection for the king; or, they had no desire different from the king's desire.

849. i.e., entered upon a prosperous life and the observance of perfect integrity.

850. i.e., yielded implicit obedience to the king, whose rescripts were all in favour of justice and integrity.

851. "Correction." *Parvardan* seems used here in the sense of *tarbiyat*.

852. "Earthy camp": i.e., "the world."

853. i.e., "the world."

854. i.e., he was raised above the sky by the loftiness of his designs.

855. See the Note on the next distich.

856. i.e., he would give them lightly away. Cf. *ba-sar-i tāziyāna girftan*, "to conquer or take at once by striking with the whip without using the sword."

857. i.e., he was generous and prodigal.

858. i.e., they became self-indulgent and without any kind feeling for the needy.

859. "From stone and iron"; i.e., of a very meagre description, or with great difficulty.

860. "So fierce an onslaught made on food"; i.e., made the food-supply so short.

861. "Weight"; i.e., "esteem."

"From its lightness"; i.e., from there being so light a weight of it.

I have slightly strained the meaning of 'izzat by translating it "weight", in order to retain something of the antithesis in the original.

Of course, *sabuk-sangī*, "lightness," may have the ordinary sense of the quality for which bread is esteemed.

'Izzat means also "rareness", so that another sense is, "bread gained rareness from there being so light a weight of it."

862. "The comptrollers of the town," *amīnān-i shahr*. An *amīn* is the chief of any special department.

863. *Barāt* amongst its different meanings has that of "an order on the treasury".

864. *Khāna*, "house, room," means also "a division between two joints of a reed", so that the sense is that the houses from Isfahan to Rai were nearly contiguous as are the divisions in the reed.

865. Lit, "if this statement is not clear to you."

866. i.e., the original authority for the statement is responsible.

867. i.e., the more populous the country the greater its prosperity and riches. Quite a socialistic doctrine.

868. i.e., through his sharing the king's bounty with others, or through his not coveting others' wealth.

869. "The distress of seventy years," the cause of which had been the misrule of his predecessors.

870. Before "every town" there is the word *savād*, which means the precincts or outskirts of a city, town, or village, and also the place itself; but it seems to be almost expletive here, or to mean simply the "extent or expanse" (of the town).

871. Each planet is supposed to rule alone for one thousand years, and then for a period of a thousand years with each one

of the other six planets in turn, making a total of seven thousand years for the "cycle", *daur*.

It is generally believed that the cycle from the time of Adam till the present time has been that of the moon. The Author probably means therefore by the cycle of Venus that *part* of the cycle in which Venus is associated in rule with the moon.

The fact that Venus, one of the two most auspicious planets, is the spiritual principle (see the next distich) of this newly commencing (part of the) cycle is apparently made to account for the opening of a new era of prosperity and happiness on the conclusion of the famine.

A "cycle", *daur*, is said also to be a period of 360 solar years, but I think this does not concern the present inquiry.

Under the heading "The death of Yazdijard" the Author speaks of a "cycle" as of some indefinite period of time which may be signalized by certain occurrences. (See also Note 319.)

872. Amongst astrologers *kadkhudā* is the vital and spiritual principle, as *kadbānū* is the bodily or material principle.

873. "Gūr-hoofed" (onager-hoofed); i.e., swift.

"He dug up *gūrs*"; i.e., by his horse's hard trampling he dug up "graves" (for the onagers). "Threw *gūrs* to the ground"; i.e., overthrew "onagers".

874. "The Bow"; i.e., *Sagittarius*. Jupiter is the ruler of *Sagittarius*, that sign being his own "house". It gives him great activity and enterprise. *Sagittarius* being a "fiery" sign, its nature is in harmony with that of Jupiter, who is electric, hot, and sanguine.

875. i.e., the king shot above and beyond Jupiter.

876. "Spot." *Maṭraḥ* is "a place of throwing or shooting, a hunting-ground", and also simply "a place, a spot".

877. *Tīr*, here "the plain", means commonly "an arrow", hence a species of rhetorical hiccough is produced by the conjunction of the word with *shast*, "a thumbstall."

I.O. MSS 402 and 1491 read, *baḥr khālī-u dasht pur mī-kard*, "he emptied the sea and filled the plain." As the arrows, or perhaps rather the bolts or balls (cf. *mukra*) are called "pearls"

in the first hemistich, "sea" in the second hemistich would be the source of them, i.e., in this case "the bow-string".

878. The Author fancifully conceives that the fire which the king's weapon strikes out of any stone it may hit is a desirable acquisition for roasting the onagers he kills. (For *kabāb*, see Notes 568 and 1,340.)

879. Lit., "(who was) quick and active in keeping stirrup by stirrup with the king."

880. *Fitna* means "sedition, disturbance", and, applied to a woman, "seduction, fascination," with the conjoined idea of "a causer of disturbance to people or among her lovers".

881. Lit., "as the breeze (passing) over the corn-field."

882. *Pālūda*. (See Note 1,634.)

883. Lit., "With all beauty."

884. By *nakhāt*, "breath," is meant here also "voice".

885. "Whatever she had killed"; i.e., by her beauty.

886. In the second hemistich *rāh zadān* means "to play according to the modes of music", and also "to make an attack on the road as a highwayman", so that the literal sense is, "the former struck the road, and the latter struck the game."

887. Lit., "loosened the thumbstall."

888. Lit., "used self-restraint in praise."

889. Lit., "you do not bring my game into your eyes," which means "you do not think it of any account".

890. Lit., "from the nature which is habit" (i.e., to women, or, perhaps, to beautiful women).

891. Lit., "you must illumine (your) face."

892. "Pin"; lit, "sew."

893. "Like the wind"; i.e., which should give the bolt the velocity of the wind.

894. Lit., "Its brain came into ebullition at the pain of it."

895. "Stumbled and fell headlong down." This, I think, is the sense of *ba-sur-u sum dar āmad*, which does not occur in the dictionaries.

896. "Chinese girl"; i.e., girl of Chinese Turkistan.

897. Lit., "This reply came hard to the king."

898 i.e., the reply gave him a hard stroke.

899. Lit., "he made his heart without kindness for that moon."

900. i.e., they should not be precipitate, but wait until the proper time to do things.

901. The Persian *dīv* corresponds sometimes with the Arab "evil jinn" or genius, but often has the sense of "demon", "assistant-devil to Satan", or "Satan" himself. In fact, Satan and the demons are of the evil "jinn".

902. "A cypress free"; i.e., the girl herself. (For the "free cypress", see Note 1,246)

903. I have written 'Ummān on the supposition that the Author writes the name so *met. caus.* for 'Umān, the country in the south-east of Arabia, not far from which are pearl-fisheries. The geographer Sādiq Isfahānī (about A.D. 1635) too gives the spelling 'Ummān, not 'Umān. Firdausī also spells it in the same way. Irrespective of this, however, there is, so far as I can ascertain, no such place as 'Ummān, and the only 'Ammān of which I find mention is that described in the *Encyclopædia of Islām* as follows:

"'Ammān, the old capital of the Ammonites, in the Old Testament Rabbat Benē 'Ammōn or Rabba, later Rabbatamāna, Amman, Ammana, or called by the Hellenistic name Philadelphia. This city, which at the time of the Romans was of great importance, was taken by Yazīdu 'bnu Abī Sufyān after the capture of Damascus (A.H. 14—A.D. 635). It became the capital of the fruitful region of al-Balqā' with a trade in corn, sheep, and honey. . . . The magnificent ruins date back to Roman times, with the exception of an Arab building on the castle hill (the castle of Jālūt with the tomb of Uriah)."

If this town be meant, it is probably taken, as towns often are, as representing the region, a fruitful one, but one cannot explain why the Author should select it in particular.

Both Ibn Khurdābih (about A.D. 846), and Istakhrī (about A.D. 950) mention 'Ammān as a town in Syria.

904. Lit., "do not carry (your) head (away) from occupation"; i.e., employ yourself in the house as a plausible reason for being in it.

905. As though the moon were in, or given to, *Draco*.

Auger Ferrier in his *Jugements Astronomiques sur les Nativités* (1592), says :

"La queue du Dragon : horrible mort, petit douaire, et nul bien appartenant à la signification de ceste maison" The allusion has probably some connexion with the superstition that the moon when eclipsed is swallowed by the Dragon.

Cf., the expression, *zindān-i narynraīn*, "the prison of the two lights" (i.e., the sun and the moon), which is applied to *Azhdahā*, "the Dragon."

In the other sense *azhdahā*, "the dragon," means "sword", and "the moon", of course, "the girl."

906. Lit., "a village."

907. "To the apogee"; i.e., "to the apogee of the moon," which means simply "to a lofty height".

908. i.e., the palace was so lofty that the heavens were as waves around it.

909. "A terrace-belvedere," *rwāq-i manzar*.

Rwāq amongst its various meanings has that of "a terrace, a gallery, an upper room".

Manzar is "a place of seeing, a place in which to enjoy sights, a belvedere". The two words are in apposition.

Cf. Hāfiz :

Rwāq-i manzar-i chashm-i man āshyāna-yi tu-'st ;

karam namā-u farūd ā kr khāna khūna-yi tu-'st :

"The terrace-belvedere my eye's your nest ; be kind, descend, for the room is your room."

On this distich Sūdī, the Turkish commentator, quoting authorities, says, "*rwāq* is an *avān*, and a large *chārdāq* is an *avān* ; hence it is seen that *rwāq* is a large *chārdāq*."

A *chārdāq* (from the Persian *chūr-tāq*) is "a terrace on a house-top".

The reading of the genitive between the two nouns is confirmed by Sūdī, who says, *rwāq-īn manzar-a vāfai-i bayāniye dir*, "the genitive between *rwāq* and *manzar* is that of apposition."

910. "An honoured place"; or, "a commanding place."

911. i.e., the sun is in *Taurus* in Spring.

912. *Kār-gar*, "efficient," means also "a pack-horse which goes well and bears its load briskly".

913. Like paradise; lit, "like the garden of the Hūrīs."
Kabābs. (See Notes 568 and 1,340.)

914. i.e., he will consent to exalt you (by becoming your guest).

915. *Shīr*, "milk," means also "wine", so that the sense of the hemistich may be that they will ply him assiduously with wine. The sense, however, may be simply "milk"; for see the distich to which Note 924 is appended.

916. "Fragrant wine," *rāḥ-i raiḥān*; lit, "wine of sweet basil" The adjective *raiḥānī* is generally used.

917. "Sweet drinks." *Nūsh* means also anything sweet and of pleasant taste.

918. Or, "betook himself to the chase upon the plain."

919. "Lofty"; lit., "of lofty aim," *buland-āhang*.

920. "An estate"; lit, "a village."

921. i.e., its charm is from its having been one of your delightful possessions bestowed by you on me.

I have adopted the reading of I.O. MSS. 777, and 1168, namely, *lutf-ash*, "its charm."

I.O. MS. 1491 reads *bazm-ash*, "its banquet," which might almost be rendered "(the wine of) its banquet".

922. "The Garden"; i.e., "the garden of paradise."

923. i.e., it will be greatly exalted.

924. "Will perfume"; lit., "will give 'abīr." 'Abīr is described by Redhouse as "a perfume and unguent made of saffron, musk, ambergris, and perfumed oils."

925. Lit., "from the hunting-place."

926. i.e., he had things put into good order.

927. i.e., he appeared in all his pomp and glory.

928. "Khatlan steed." *Khatlān* (Kotlan) is a district and town in Badakhshān. It was famous for horses. *Khatlī-khīrām* means literally "one moving like a horse of *Khatlān*". The Arab form of the name is *Khuttal*.

929. The words *rivāq* and *tāq*, as used in connexion with this palace, mean the same part. *Rivāq* has reference to it as a species of gallery, terrace, or upper room, and *tāq* as a species of arched or domed balcony or verandah. The word *manzar*, previously used, has relation to the same upper room as a place from which to enjoy the view. (Cf. Note 909)

930. i.e., it abased Khavarnaq by its loftiness, and made it seem to be flat on the ground.

931. i.e., its domed roof coincided with the dome of the sky.

932. Lit., "from the rose, his forehead."

933. "Good"; lit., "wide, extensive."

934. i.e., whose head is on a level with the sky.

The "lasso" is the sky itself.

935. Lit., "fold it up under your feet."

936. *Kausar*, one of the supposed rivers of paradise. *Hūrī*, a virgin of paradise.

937. The reading of I.O. MS. 1168 is *bar-ū* "to her". With this reading the sense of *yak-dast* will be *yak-sān*; i.e., "equal, indifferent." (Cf. the *Bahār-i 'Ajam*.)

The other editions, however, from which I have translated, have *barad*, which in this connexion must mean "she carries off"; i.e., "traverses." In this case *yak-dast* would signify "evenly, without a break, *sans désemparer*".

938. To bite the fingers is a sign of astonishment or of perturbation

939. "The lion's case"; i.e., what the king had said.

940. Lit., "had known the time"

941. i.e., she had a languishing look in her narcissus-like eyes. The "rose" means her "face".

942. "Musk" signifies here artificial, black beauty spots or patches.

The "moon" means here "face".

Bar taqvīm rāndan seems to be used in the sense of a causal of *taqvīm kardan* with the meaning, "to make rectify, to make improve, to make set off."

943. *Itāb* (archaic *itēb*) is the *māla* of *itāb*, and is used apparently in the sense of amatory petulance and feigned reproach. (Cf. also the distich to which Note 1,821 is appended:).

944. "A rosy hue"; lit., "the colour of the Judas' tree flower," which means "her rosy cheeks".

The "cypress" represents her "stature"; the "tulip" her "lips".

The meaning is that she united beauty of complexion with grace and straightness of form, and the latter with redness of lips.

945. "Pearls" are here real pearls; the "cypress" is her "stature"; the "moon", her "face". "The pleiads' cluster" represents here real pearls.

946. The "lovers' apple" is "a divided chin"; "a ruby casket" is "the mouth"; "pearls" are "teeth".

The lips are here supposed to be a little parted at the two front teeth.

947. "Crowned with ambergris"; i.e., "with black hair."

948. I have included this distich as it is in all the editions I have consulted except I.O. MS. 402, but I think it is probably spurious. It seems spoilt by the word "throne" in the second hemistich. The distich refers apparently to the girl, though the word "king" is used.

The "ivory plates" mean presumably her "haunches".

949. i.e., they united in war against her lovers.

950. "Her dates"; i.e., "her lips."

Beauty spots (here, lit., "agate spots"), sometimes put upon the edge of the lips.

951. Her face with a veil of pearls is likened to the moon environed by stars.

952. i.e., either brought her many lovers or made them ardent.

953. "The moon"; i.e., "her face." "A camphor veil"; i.e., "a white veil."

954. "The fortnight's moon"; i.e., "the full moon," to which her face is likened.

"The seven things"; lit., "all the seven," *har haft*, are the seven kinds of embellishment which were used by women.

They are :

henna (*ḥinnā*) ;
 indigo (*rasma*) ;
 rouge (*surkhā*) ;
 white powder (*safīd-āb*) ;
 collyrium (*surma*) ;
 talc (*zarak*) ;
gāla moschata (*ghāliya*).

Instead of the last some give, as the seventh, beauty spots (*khāl*) which were made with collyrium. Henna is used to dye the hands and feet ; indigo to dye the eyebrows ; talc is poured over the face to improve its lustre. *Ghāliya*, *gāla moschata*, is a scent composed of musk, ambergris, camphor, and oil of ben-nuts, but it often means “perfume” generally.

955. The moon is ruler of the sign *Cancer* which is her “house”, but she is in “strength” or “exaltation” in the sign *Taurus*. This means that she takes in full force the character of that sign, which gives patience, endurance, determination, stubbornness, and strength of will (See also Note 533)

“The moon” in the other sense means “the girl”, and *Taurus* “the ox” which she carries.

956. *Gāv bīn tā chigūna gauhar dāsht* ! The ostensible sense, “See how an ox had wisdom” ! offers a rhetorical paradox, the ox being a type of stupidity, but the explanation is in the real sense, “See how an ox had lustre or honour (from being raised and carried by the girl who has been likened to the moon)” ! Then since *gāv* (ox) means also “an ox-shaped drinking-vessel”, an attendant sense may be, “See how a drinking-vessel shaped like an ox had gems (i.e., was adorned with gems)” !

957. “The lion” ; i.e., the king.

958. Lit., “from (this) gallery or terrace could carry to the bottom of the palace.”

959. *Sāz kardan* is used here apparently in an intransitive sense.

960. “In your scales” ; i.e., “on yourself.”

961. “With invocation true to its conditions” ; i.e., with an invocation which fulfilled the conditions attendant upon such an invocation as should be uttered in behalf of a king.

962. Lit., "and the wild ass is without practice."

963. Lit., "I do not get a name, or fame, except for practice."

964. *Hindū* amongst its meanings has that of "robber", so that the sense is, he rushed impetuously towards her as a robber who makes an attack. *Hindū* means also "slave", but that sense is hardly applicable here.

965. "The moon" in the first hemistich means the girl's face; in the second, the king's.

966. "That rose" means the girl; "narcissi," her eyes; and "rose-water", tears.

967. i.e., he caused all who were present to retire.

968. He means probably that his regret is greater than her suffering has been.

969. Lit., "you are *in statu quo*," *tu bar jāy-ī*.

970. "Disturbance," *Fitna*, the girl's name, means "disturbance, a disturber, a fascinator", so that the hemistich is susceptible of two senses. *Fitna nishāndan*, "to make 'Disturbance', i.e., the girl *Fitna*, sit down," means also "to allay disturbance, to make things quiet".

971. "Who set disturbance down"; lit., "making disturbance (Disturbance), *fitna* (*Fitna*), sit down."

972. She means that in depreciating the king she did so at the risk of her life in his interest. See the following distichs.

973. Lit., "when he loosened the thumbstall."

974. Excessive admiration of a thing is supposed to subject it to the influence of the evil eye.

975. Lit., "a fault, or cause of shame came to me."

976. i.e., through *Draco*, the Dragon's making the effects of my love appear like hate (to the king). *Draco*, from this, would appear to have generally a malefic influence, but Auger Ferrier, quoted in Note 905, attributes a good influence to the head of *Draco*. For the influence of the tail of *Draco* see Note 905.

977. Lit., "made his arm a shoulder-belt upon his neck."

978. "The usual offerings"; lit., "sugar-pouring," by which is meant a bridegroom's bestowing gifts upon the bride.

It means also the distribution of confectionery at a betrothal. (Cf. the modern *shūrīnī-khvarān*.)

Other meanings are "speaking eloquently", and "singing".

979. The legendary Fish that supports the Ox on which the earth was supposed to rest. (See Note 1,060.)

980. Lit., "Yellow-eared ones (*zard-gūshān*) died in corners (*dar gūsha-hā murdand*)."

981. i.e., the black water or blackness of death.

982. i.e., his surname was Narsī (Narses), which is said to mean "he who reaches the truth". Narsī was the name both of Bahrām's vazīr, the person here spoken of, and also of Bahrām's brother.

983. i.e., he had great foresight.

984. Lit., "the king had found his fineness one in a hundred"; i.e., one of alloy in a hundred of pure metal, or 99% of true metal. I suppose it is implied that there must be a trifling alloy in every one.

Or, if *yakī ba-ṣad* is for *yakī dar ṣad*, it would mean that he had found his fineness a hundred times one, i.e., a hundred parts of true metal in a hundred.

Or, the sense may be that in standard quality he was one in a hundred.

985. "Imposts," *bāj*; i.e., the impost due from merchants.

986. "Control or administration"; lit., "pen."

987. Lit., "had made him (absolutely) influential in command in all Persia."

988. "In the business of the town and army"; i.e., in civil and military administration. He was apparently both Home and War minister.

989. i.e., he kept practically in the same position, did nothing really useful to himself, but idled away his time, and like a mill throw away whatever he received.

990. i.e., other princes prepared to take advantage of the situation.

991. "The khān of khāns from China (then) set out."

Though some Persian historians ascribe the invasion to the emperor of China, the invaders were really a people of Turkish stock called Hayātīla. The Hayātīla (the name is said to be the broken plural of Haiṭāl) were called by the Greeks Ephthalites, and by some Orientalists, (notably St. Martin), have been identified with the White Huns.

Canon Rawlinson says, however, that they were quite distinct from the Huns of Attila in physical characteristics, advancement, and pursuits, being fair of complexion, civilized, and agricultural, whilst the Huns of Attila were dark, uncivilized, and nomadic.

So far as I can gather from the Oriental geographers the country of the Hayātīla was bounded on the north by the Qizil Qūm (Kızıl Kum) desert and the Qārū Dāgh (Kara Tau) and Alexander Ranges; on the east, by Chinese Turkistan and the Hindu Kush; on the south, by the Kūh-i Bābā (Kuh-i Baba) Range. On the west, starting from the Kūh-i Hīṣār (Kuh-i Hissar) Range, the boundary extended in a north-westerly direction to Andkhūd (Andkhui), and then north to the Oxus in about longitude 64° 40' E, and from north of the Oxus, inclining a little to the north-west, to about longitude 64° 10' E., and along that line to its northern boundary. This would include nearly the whole of the north of modern Afghanistan down to latitude 35° N., probably the whole of the province of Farghāna, and the central Asian khanates except Khiva.

Šādiq Isfahānī includes in the Hayātīla country: Tukhāristān, with Badakhshān:—Bāmyān (Bamian), Shuburghān (Shibergan), Andkhūd (Andkhui), Tāliqān.—Balkh, Khatlān (Kotlan), Baqlān.

Rizā Qulī Khān in his "*Safārat-nāma-yi Khwārazm*" includes the district and town of Ustrūshana, which he places in Farghāna, and Schefer in a note to his translation says:

"Ousrushinēh, situé par 101° de longitude et 41° 30' de latitude, est un district considérable des pays des Hiathilēh qui s'étend entre le Sihoun et Samargand, sur un espace que l'on estime être de vingt-six fersengs."

In a sub-note upon Hiathilēh (Hayātīla) Schefer says:

"Le pays des Hiathilēh est le nom sous lequel on désigne la contrée où se trouvent les villes de Boukhara, de Samargand et de Khodjend, et qui d'après les Orientaux, aurait été peuplé par les descendants de Heithel (Haiṭāl), fils d'Alim, fils de Sam,

fils de Noé, qui s'y serait retiré après la dispersion des peuples, à la suite de la confusion des langues de Babel."

I do not know what Schefer's authority is for including Bukhārā and Samarqand in the Hayātīla country. The early history of Bukhārā is very imperfectly known. I have, however, ventured, in reliance upon his statement, to include those cities and territories in my attempted definition of the limits of the Hayātīla country. (See also Notes 694, 995, and 1,892.)

992. Lit., "at his stirrup."

993. "A resurrection"; i.e., a great disturbance.

994. Lit., "in the concealed things of rolls of paper."

995. Khāqān, a title which in Persian poetry, and sometimes in prose, is apparently attributed to the emperor of China, is properly the title of any Turkish or Mongol emperor. Here it should be referred to the ruler of the Hayātīla. The word, says Redhouse, is said to be originally the Chinese word *hu-hang*. (See also Notes 694, 991, and 1,892.)

996. "We're dust upon your road"; i.e., we are your humble slaves.

997. Lit., "removed his desire from the Persians."

998. "It flashed throughout the world"; lit., "it became warm in the world."

999. i.e., no ruling authority remains in the country.

1,000. i.e., the Turkish general.

1,001. The first hemistich is literally, "the king played with cups" (as a juggler); and the second, "he juggled with balls (used by jugglers), whilst the balls themselves were concealed." I read with the B. ed. of 1328 *muhra pinhān*, and not with the I.O. editions *mukr pinhān*.

The latter, however, would mean, "whilst his signet-ring was concealed"; i.e., "whilst his authority was in abeyance."

1,002. i.e., he did not at present practise open hostility, but deception. *Dūd*, "smoke," means also "affliction".

1,003. Lit., "he gave him the hare's sleep," *khvāb-i khargūsh dād*, i.e., the sleep of negligence.

"The hare's sleep" means also sometimes "pretended negligence, sleeping with one eye open".

1,004. Lit., "he directed (his) shaft or arrow," *tīr khvash kard*. (Cf. *'nan khvash kardan*.)

1,005. i.e., drank up the founts of light, namely the moon and stars, as a snake would drink up founts of water. The meaning is simply that it was a pitch-dark night without moon or stars.

1,006. This and the next distich mean that the night was so dark that it was calculated to give rise to countless vain fears.

1,007. "The bright-hearted sky." The bright heart of the sky is the moon, which on this night was under a black veil, as the gold in a jar may be under a covering or seal of pitch.

1,008. *Ambergris*; i.e., "blackness," ambergris being dark in colour.

1,009. *Bahrāmian*; i.e., "martial, valorous," Bahrām being the Persian name of Mars.

1,010. i.e., the arrow passed right through the mark in a moment.

1,011. i.e., his enemies could not use caution, so rapid and effectual were his arrows.

1,012. i.e., the arrow came and pierced and passed beyond the mark so rapidly that though the wound was seen the arrow was not, it having passed right through. On the other hand, where the arrow was visible there was no wound because the arrow had passed right through and gone beyond.

1,013. i.e., he made a mount of slain enemies on the plain, and wore down the mount to the level of the plain by the trampling of his horse.

1,014. "The falchion" is "the rays (of the sun)".

"A bowl of blood" means "the round, blood-like disk of the sun". The meaning of the distich is, "When the sun rose"; but there is also a sub-allusion to the sword and bowl used in executions.

1,015. I am reading *zahra*, "gall-bladder," but one might read *Zuhra*, "Venus," as a planet appearing in the early morning. (Cf. the last distich but one.)

1,016. Lit., "wagered its tongue."

1,017. "Dragons"; i.e., "brave warriors."

1,018. "As hairs"; i.e., as hairs naturally split at the ends.

1,019. Lit., "on his path"; i.e., where his path lay.

1,020. "Inclined to flight"; lit., "in the middle-place of flight," *dar miyāna-gāh-i guriz*. So I.O. MS. 1168.

Other I.O. MSS. read, *dar bahāna-gāh-i guriz*, "in the pretext-place of flight," which, I think, would signify "finding reasons for flight".

1,021. Lit., "when the king's iron was in violent ebullition, or commotion."

1,022. i.e., that we may throw the centre into confusion and rout it.

1,023. "Lions"; i.e., horses. "Dragons"; i.e., swords.

1,024. "The swarthy lions"; i.e., the brave warriors, possibly called "swarthy" as being Arabs.

1,025. "Those whose swords were soft"; i.e., their foes who did not use much energy.

1,026. i.e., they fled, raising the dust in their flight, as far as the Oxus.

1,027. Lit., "he made fresh over the world New Year's festivities"; i.e., he made, as it were, a second New Year's festival for the world.

1,028. *Pahlavī*, the older Persian spoken in Sāsūnian times.

"With Persian tunes," *Pārsī-āhang*; i.e., with tunes composed according to the Persian modes of music. So I.O. MS. 1168.

Other I.O. MSS. read,

Pārsī-farhang, "of Persian talent," which has some support in the next distich but one.

With regard to *Pahlavī*, Hamza-yi Isfahānī in the *Tunbūk* says *Pahlavī* was one of the five dialects of Persia, which were *Pahlavī*, *Darī*, *Pārsī*, *Ḥauzī*, and *Shīrāzī*.

1,029. Lit., "One day with a blessed-fortuned ascendant Bahrām Gūr ascended his throne."

There are two ascendants, one "the ascendant of birth", *ṭāh-i vilādat*, the other "the ascendant of question", *ṭāh-i mas'ala*, the latter being the sign of the zodiac which appears on the horizon when the astrologer is consulted upon some question,

or which will appear at the time when it is proposed to carry out some design.

1,030. "Commander," *mīr* (for *amīr*); i.e., *mīr-lashkar*.

1,031. "In times of injury"; i.e., at the times when injury should be inflicted on the foe in battle.

1,032. *Īraj*, the name of the youngest son of *Farīdūn*, the sixth king of the first or *Pīshdādian* dynasty of Persia. He was killed by *Tūr*, his half-brother, the second son of *Farīdūn*.

1,033. *Āraš*, the name of two persons, one a hero in the army of *Minūchīhr*, the grandson of *Farīdūn*; the other the second son of *Kai-Qubād* the first of the second or *Kayānian* dynasty of Persian kings.

1,034. *Gīv*, the name of a Persian hero the son of *Gūdarz* and the son-in-law of *Rustam* (see the next Note). He lived in the time of *Kai-Khusran*, the third king of the second or *Kayānian* dynasty of Persia.

1,035. *Rustam*, prince of *Sīstān* (Seistan), and *Zābulistān*, the greatest of the Persian heroes, was the leader of the army of *Kai-Kā'ūs* the second king of the second or *Kayānian* dynasty of Persia. (See also Notes 212 and 2,078.)

1,036. *Hizabr* and *Zurghām* both mean "lion", but as the distinction of name cannot be retained in English I have slightly paraphrased the hemistich.

1,037. As regards the "cloud", the "wine" represents the "rain", and the "sword" the "lightning".

1,038. First hemistich, lit., "my hare's sleep is concealed"; i.e., the fact that it is hare's sleep is not apparent to people, but there is real vigilance under seeming negligence.

Second hemistich, lit., "it sees the enemy though it be asleep," the "it" referring apparently to hare in the first hemistich.

1,039. i.e., the drunkenness is that of the elephant "in heat", "mast" (lit., "drunken").

"The laughter" is compared with the lion's roaring.

1,040. See the last Note.

1,041. The *Qaiṣar* (the *Cæsar*); i.e., the ruler of the Eastern Empire.

1,042. This means possibly that he makes a kind of table of his enemy's head.

1,043. i.e., I give into the possession of my friends. (Cf. *dar āstīn kardan*)

Qārūn, the name of the son of Moses's paternal uncle, the Korah of the Old Testament.

1,044. *Kabābs*. (See Notes 568 and 1,340.)

1,045. *Ba-chunīn par ghalat kī afshurdam* seems to be an ellipsis for *ba-chunīn par kī dar ghalat afshurdam*.

1,046. i.e., the possessions of that robber, the khāqān, Hindū having the sense here of robber.

1,047. i.e., we are the slaves of it.

1,048. *Hama dar sar shudand-u sar na-shudand*; i.e., all came to ruin, and did not become exalted.

1,049. "From white or black"; i.e., from any one in the world. It is possible to translate, "no one has witnessed, whether white or black," but this does not accord so well with the first hemistich.

1,050. i.e., being only ordinary game they are marks for ordinary simple weapons.

1,051. Lit., "(who) can draw aside the neck of the rhinoceros." (Cf. *gardan kaj*, or *kham, kardan*, "to bend the neck," i.e., "to humble," or "to humble oneself".)

The use of the lasso is presumably implied.

1,052. A play upon the words *chīn*, "wrinkle," and *Chīn*, "China."

1,053. It is probable that Hindū has here the sense of *Hindū-yī shab*, "the Hindū night," since Bahrām's victory was gained by a night attack. It may, however, mean *Hindī*, "an Indian (sword)." (The I.O. B. cd. reads *Hindī*.)

Again, Hindū signifies also "slave", "watchman", which are also possible meanings here, the sense being presumably "a few slaves, or watchmen".

1,054. *Faghfur*, says Albīrūnī, was the special title of the emperor of China. It is a later Arabicized form of *baghpūr*; cf. the Akhæmenian Persian *baga-putra*, "the son of God."

1,055. A very doubtful hemistich. I have translated from the I.O. B. ed.,

khūd dar tārak-ash du-lakht kunad. I.O. MSS. 777, 1168, and 1491 read,

chun dar-ī tārām-ash du-lakht kunad, "he splits it like the door of his round tent."

The B ed. of 1328 has,

chun dar-ī āsmān du-lakht kunad, "he splits it like the milky way in two."

This, as seen from the following description of the milky way, is not an unreasonable reading :

"A dimly luminous zone encompassing the heavens as a great circle, which intersects the celestial equator at an angle of 63° , and has its northern pole in R.A. 12 h. 47 m., D. $+27^{\circ}$. It bifurcates in Cygnus, and the two galactic streams run side by side over an area of 120° , reuniting near the Southern Cross. . . It is interrupted by a wide gap in Argo, where it forms a fan-shaped expansion 20° across" Besides these, other rifts and vacuities are described as abounding, one measuring 8° by 5° .

Dar-ī āsmān might possibly however mean simply, "the door of the sky," which is said to be opened sometimes by the angels, by which it is implied that the time has come when prayers are heard or granted. Such an interpretation, however, would seem rather far-fetched. The *dar* in *dar-ī āsmān*, "the milky way," is for *dara*, valley.

1,056. i.e., he gives an antidote to his friends against the poison of their enemies.

For the "snake-stone", see Note 1,693.

1,057. i.e., wherever he rides he checks his enemies.

His bridle is likened to a dragon or serpent.

1,058. Cf. the expressions *gul bar tārak zadan*, and *gul ba-dastūr zadan*, "to fasten a rose upon the head, or turban."

1,059. "To hore pearls" is "to speak eloquently".

1,060. The Fish; i.e., the legendary Fish that supports the Ox on which the earth was imagined to rest; and hence, "the lowest place or depth."

"The moon," which is in the first sky, the sky immediately

over the earth, is opposed, as the highest, to "the Fish", the lowest. (See also Notes 739 and 1,416.)

1,061. "The relations"; lit., "the accounts." i.e., What man should say whether the crown is rightly or wrongly on the king's head?

1,062 "Protection"; lit., "shadow," *sāya*. I.O MS. 1168, only, has *shuqqa*, which might mean here "royal order".

1,063. Lit., "you have power over our wet and dry."

1,064. 'Ummānian. (See Note 903.)

1,065 David is celebrated amongst Muslims as an armourer. (See the Qur'ān, xxi., 80, and xxxiv., 10)

1,066. i.e., he was generous in a high degree.

Mount Ararat, called in Persian Jūdī, is the mountain on which Noah's Ark was supposed to have rested

1,067. Shushtar or Shūshtar, the modern capital of Khūzistān (Susiana). The town was famous for its dress-stuffs and brocades, but probably the reference is to the wealth derived from the fertility of the district in which it is situated

Tustar is said to be an old name of the town. (See also Note 590.)

1,068. I have reversed the order of the two hemistichs for the sake of clearness They read literally,

"He gave (him all this), so that his face lighted up like the moon; and he bestowed upon him in (or, out of) Yaman as far as Aden." (See Note 737.)

Instead of the pronoun I have introduced Nu'mān's name into the translation for clearness. He was mentioned some distichs back as making a speech to Balrūm, but it may perhaps be remembered that before this Munzir had been mentioned as king, and that no death has subsequently been spoken of. We must therefore assume inadvertence on the part of the Author or carelessness on that of the copyists.

1,069. "That master"; i.e., Simnār.

1,070. "The Seven Climes"; i.e., the whole inhabited world as known to Oriental geographers. (See Note 207.)

1,071. The term *haft-jūsh*, "the seven fusions," is described by the *Burhān-i Qāṭi* as a mixture of the seven metals, gold,

silver, copper, iron, lead, tin, and antimony ; and by the *Bahār-i Ajam* as a bronze composed of all the metals. One would gather from the second hemistich, however, that the meaning here is the fusing of metals for the purpose of trying to make gold. If this be correct the sense of the distich would be that he could desist from trying to make the gold of happiness when he had the alchemy of the seven portraits to make it for him.

1,072. "A pearl"; i.e., the princess.

"Virtues" A play upon the word *gauhar*, which means "pearl, jewel", and also "nature, qualities, virtues".

1,073. A *dīnār* was an ancient gold coin worth about ten shillings.

1,074. i.e., he created a disturbance by his demands and threats.

1,075 "Gold of Barbary"; i.e., pure gold.

1,076. "The Rāy"; i.e., the Rājā.

1,077. For an account of the Seven Climes, see Note 207.

1,078. "Exclusively"; lit., "out of (all) the world's goods."

1,079. "The garden's lamps and candles"; i.e., "the flowers."

1,080. Lit., "had removed his baggage and effects." By "the gardener" is possibly meant the warmer season before the winter.

1,081. As the nightingale is not heard in the winter and the crow is, the author fancifully conceives that the latter has stolen the former's notes.

1,082. "Hindū" means "black" and also "thief".

1,083. "Robbed the fire of light"; i.e., was brighter in its effects than fire. "Made swords from water"; i.e., made sharp ice or icicles. "Water, too, from swords"; i.e., deprived them of *éclat* or honour, brought them into disrepute, *āb kardan*, having those senses. (Cf. *āb shudan*, "to melt; to become ashamed, or divested of honour; to grow obsolete.")

1,084. Lit., "icy coldness," *zamharīr*.

1,085. "Egg-plant robes"; i.e., white robes.

1,086. "Two-hued" in respect of day and night.

1,087. Means presumably that the fire which may be struck from stone (flint) kept within the stone because of the cold.

At the same time, the heat of the sun was supposed to be required to develop the ruby in the stone.

1,088. i.e., the roses when made into rose-water or otto of roses and put into bottles had stoppers for these bottles of a species of cement, with which they are fancifully supposed to have covered themselves to keep out the cold.

1,089. i.e., the quicksilver-like globules in the glass of water by being frozen became like pure silver.

1,090. "Winter-house," *tāb-khūna*, which appears to be a room with a species of oven sunk into the floor for the purpose of warming.

1,091. Lit., "maintained the nature of the four seasons"; i.e., kept the mean between them.

1,092. i.e., by the burning of such perfumes as sandal and aloes-wood the wintry air was tempered. "Wintry," lit., "snow-raising," *barf-angiz*, the reading of I.O. MSS 777 and 1491, and of the B. ed. of 1328.

I.O. MS. 1168 reads less satisfactorily 'ambar-biz, "ambergri-sifting"; i.e., "scented."

The readings of the other I.O. MSS. I have consulted are worthless.

1,093. i.e., soothed the brain and gave lively fancies to the heart.

1,094. It is implied that the Hindūs are black as smoke and their devotions as well.

1,095. "Zoroastrian sulphur red of hue." "Zoroastrian" because of the fire associated with the religion.

1,096. Both hemistichs are descriptive of the fire.

1,097. i.e., the fire after giving forth darting, unsteady flames, settled into a steady glow.

1,098. Descriptive of the red glow of the fire.

1,099. "Gardener"; lit., "labourer."

"The juice of grapes" means here red wine.

1,100. An allusion to the yellow of the fire and the blackness of the smoke.

1,101. "A veil of musk"; i.e., a black veil (of smoke). With regard to the sun the veil of musk means, of course, a black cloud.

1,102. An allusion to the appearance of the fire through the smoke.

1,103. "A Turk"; i.e., a beauty of brilliant complexion. "Related to the race of Greeks"; lit., "whose lineage originated in Greeks"; an allusion to the inconstancy and volatileness of the fire, which on account of those qualities is likened to Greeks. Cf. *sabuk Rūmī*, "the inconstant Greek," as a term for "fire".

1,104. *Qurratu 'l-'ain*, "lustre and brightness (lit., coolness) of the eyes," is a name of women. "Lustre of the Eyes of Hindūs" is a reference to the lustrous fire in proximity to the black smoke.

1,105. I have never seen any allusion to "the torch of Jonah", *mash'al-i Yūnus*.

Kalīm, "The Speaker" (with God), is the special title of Moses.

"The Speaker's lamp" means probably "the burning bush".

"The feast of Jesus" refers possibly either to the Marriage Feast or to the Last Supper, in which wine is mentioned, which on account of the colour generally associated with it is likened to fire. Cf. *ālīsh-i pur āb*, *ālīsh-i tar*; *ālīsh-i raz*, etc., which are names given to red wine.

"Garden of Abraham" is a reference to the rose-garden into which the fire turned when he was cast into it, according to the Persian legend, by order of Nimrod.

1,106. "Of a musky hue"; i.e., black.

Mirrors were made of metal.

1,107. *Yāqūt* is a generic name for "ruby", "topaz", and "amethyst or sapphire", according as it is qualified by the adjectives *surkh* ("red"), *zard* ("yellow"), or *kabūd* ("blue"). If used alone it means "ruby".

1,108. "Ambergris-perfumed" refers to the perfumes burnt in the fire. "Embracing coal"; lit., "(with) charcoal in her bosom," means, with regard to the young bride, "with long, black hair."

1,109. "At goldsmiths' work"; i.e., giving out yellow flames from the burning perfumes.

1,110. i.e., yellow and red.

1,111. "Fuel"; lit., "plants"

1,112. A snake or dragon was supposed to guard every hidden treasure.

1,113. Lit., "the hell of the people of the caravan to the fire-temple."

1,114. "The heaven" of those; lit., "the Garden" of those; i.e., the garden of paradise.

1,115. This apparently refers to Bahrām's Magian guests, and to their gathering close round the fire as devotees

1,116. The regret is possibly because Satan and hell are called "fire".

1,117. i.e., beautiful dancing girls were waving their arms in the dance.

1,118. i.e., graceful cupbearers and attendants were circling round

1,119. The ring-doves are possibly the cup-bearers represented on account of their beauty to have descended from the heavens.

By "blood" is meant the red wine. Or, possibly, it was in the banquet-room as if the sky did this, the "ring-doves" representing glass vessels, and the "blood", as in the former supposition, standing for the red wine.

Or, again, the first "ring-doves" may mean snow-flakes, and the second, glass vessels, the sense of the distich being that the wintry weather induced them to drink wine.

1,120. I have reversed the order of the two terms of comparison in the second hemistich for the sake of clearness.

The wine is likened to wet fire, and the crystal cup to dry water.

1,121. *Kabābs*. (See Notes 568 and 1,340.)

1,122. A very special feature is made of wine-drinking among the older Persian kings. (Cf. the *Shāh-nāma*.)

1,123. "A ripe thing"; i.e., the grape. "Crushed to death." (Cf. *sīmāb-i kushṭa*, "quicksilver reduced to powder.")

1,124. i.e., they made the path of amusement open, clear, and bright.

1,125. In the two hemistichs the contrast is between the *grandeur* of the king and the *minute particularity* of his knowledge, i.e., the subtlety of his intellect in grasping the most minute points

In the second hemistich *daqīqa* is, I think, used in the sense of *khurda-bīnī*.

1,126. i.e., no one has seen either in the outer state or in the hidden mind of any other king.

1,127. "By the glory of (the monarch's) head"; i.e., through his exaltation and auspicious fortune.

Or, "by the glory of his head" might possibly be an adjuration, but not necessarily so, since the second hemistich may simply supplement the reason for their having everything, and not give another reason when the first has been sufficient.

1,128. "Through his auspicious steps"; i.e., through his coming amongst us and being our king.

1,129. i.e., Would that as regards that enjoyment and prosperity of the king's there were some means by which the evil eye might be averted. Enjoyment and prosperity are supposed to attract the ill-effects of the evil eye.

The drift of the orator's words is that all the enjoyment, happiness, and prosperity of the people depend upon those of the king, and that they are so great that the evil eye is to be feared, and a means of averting it is desirable. If the evil eye is averted from the king it will be averted from the people.

1,130. i.e., so that (cf. also the two preceding distichs) the king might ever have as much enjoyment, happiness, and prosperity as at the present time.

1,131. "Fixed (their) hearts upon the speech"; i.e., were pleased with, and acquiesced in it.

1,132. *Dama* means literally "wind and snow; icicle; asthma"; but it seems here equivalent to the Arabic word *zīq*, "anxiety, contraction, oppression." Cf. *zīqu 'n-nafas*, "oppression, difficulty of breath, asthma."

1,133. *Shīda*, the name of the man. *Shīd*, a name of the sun.

1,134. i.e., of anything he wished.

1,135. Mānī (Manes), the famous Persian syncretist and painter, the founder of the sect of the Manichæans.

Farhād, who cut through the rocky mountain Bistūn for the sake of his beloved Shīrīn. (See Nizāmī's poem *Khusrau-u Shīrīn*. See also Notes 1,163, 1,165, 1,234, and 1,555.)

1,136. Simnār, the architect who built the palace of Khavarnaq.

1,137. *Naqsh* means painting, sculpture, and also engraving, and embroidery.

1,138. Lit, "when he saw water in his tongue and fire in his heart."

1,139. "Form a likeness to"; or "proceed by analogy with"; lit., "take a relation from." Cf. the following distichs to the end of the speech.

1,140. "He'll be as the sky," *hukm-i āsmān dārad*.

1,141. Or, "from my sketches or plans of the business."

But *az*, "from," sometimes has the sense of "for", so that the meaning may be "for the accomplishment of the business".

1,142. "Skies"; lit., "fortresses"

1,143. "Idols"; i.e., "wives."

1,144. "Signalized"; lit., "having the distinguishing ornament"; or, more literally, "having 'the shoulder-band of rich stuff worn by kings and grandees'," *'alam*.

1,145. "In ground-work and in columns"; i.e., absolutely and entirely.

1,146. The *Burhān-i Qāṭi'* and other authorities make each one of certain definite countries dependent upon one particular planet; and certain geographers, e.g. Jurjānī, assert that the nature of the people is influenced by the nature of the planet which governs their country.

The authorities, however, do not agree, except in a few cases, as to which planet governs which country.

The statement of the *Burhān-i Qāṭi'* has been given in Note 207. Authorities generally agree as to the First, Fifth, and Seventh, but not as to the others, and, as a matter of fact, according to the limits of the Climes assigned by geographers, Turkistan, which clashes with Transoxiana, is not in the Third Clime, nor Rūm in the Sixth, but in the Fourth. Part of India is in the

First; part of China, but not Khatā, in the Second; (Maghrib is in the Third); part of 'Irāq and Khurāsān in the Fourth; (but Rūm is also in the Fourth); part of Transoxiana in the Fifth; part of the hyperborean regions, the far north, Slavonia, etc., in the Sixth and Seventh.

Maghrib, by the way, i.e., north-west Africa or Barbary, from Tripoli to Morocco, (often Morocco alone), is included by some in the Climes, though not by the *Burhān-i Qāṭi'*. (See also Notes 207 and 1,147.)

1,147. i.e., each of the days, as in the Classical and Scandinavian mythology, is under the influence of one particular planet:—

Saturday is subject to Saturn;
 Sunday, to the sun;
 Monday, to the moon;
 Tuesday, to Mars;
 Wednesday, to Mercury;
 Thursday, to Jupiter;
 Friday, to Venus.

But it will be observed that except with regard to Saturn the order of the planets as associated with the days is different from their order as associated with the Climes. Thus, (beginning with Saturday), Wednesday, the fifth day, is subject to Mercury, but Transoxiana, the Fifth Clime, is subject to Venus.

It is evident, therefore, that the Author, when associating in the Stories which follow any particular day with the Clime corresponding with it in number, is not adhering either to any given order of Climes or to the statements of the geographers. In fact, although he takes the days in order, he is quite arbitrary as to the Climes, giving, e.g., Saqlāb, i.e., Slavonia, as the Fourth Clime, whereas it is in the Sixth and Seventh and still farther north. According to the *Burhān-i Qāṭi'*, as mentioned in Note 207, it is in the Seventh. (See also Notes 207 and 1,146.)

1,148. Lit., "as long as life is on the target of affairs," *tā buvad 'umr bar nishāna-yi kār*.

1,149. "Applause," *āfarin*; "Creator," *Āfarīnanda*.

1,150. "Simnūr's formula." See the Section, "Bahram finds the picture of the Seven (Fair) Faces in Khavarnaq."

1,151. Lit., "he had knowledge of a concealed calculation"; i.e., he already had knowledge through Simnār's formula or communication of what fate had in store for him, so that the words of Shīda had an effect upon him as harmonizing with and confirming that communication.

1,152. "He gave no answer for a few short days."

The B. ed. of 1328 :—

rūzakī chand-rā na-dād javāb.

I.O MS. 402 has :—

rūzakī chand az-ān na-dād javāb.

I.O MS. 1168 reads :—

pai bar andākhtan na-dād šavāb, "he did not think it advisable to throw away the tracks", i.e., I suppose, "to wander at random without proper consideration of the way."

1,153 Bahrām is the Persian name of Mars as well as that of the king.

1,154. It is not clearly stated, but it seems that this astrologer was not Shīda.

1,155. i.e., had made them as he had promised a kind of parallel to the seven skies.

1,156. "Seven skies"; i.e., the seven domed houses of the palace.

1,157. "That wondrous man"; lit., "that skilful or dexterous one of creation," *ān šun'-i* (or *šun'-i*) *āfarīnīsh*.

1,158. Āmul, a town in Māzandarān. There is also a town of the same name on the Oxus.

1,159. i.e., my action is no more from lavishness than Nu'mān's was from greed. The action of each was fated.

1,160. i.e., is roasted or parched with thirst. (For *kabāb* see Notes 568 and 1,340.)

1,161. "Submission," *ājizī*, the reading of I.O. MS. 1491.

I.O. MSS. 777 and 1168; the I.O. B. ed. and the B. ed. of 1328 read *khāmushī*, "silence."

1,162. "The crown of Kai-Qubād"; i.e., the royal crown of Persia. Kai-Qubād was the first king of the second or Kayānian dynasty of Persia.

“Kai-Khusrau’s crown”; i.e., again, simply, the royal crown of Persia.

Kai-Khusrau was the third of the same dynasty.

1,163. Bistūn (Behistun), the name of the mountain which Farhād cut through at the command of Shīrīn.

“The whole of the sculpture at Bistūn,” says Sir John Malcolm, “is ascribed to the chisel of Farhād. He was promised, we are told in Persian romance, that if he cut through the rock, and brought a stream that flowed on the other side of the hill to the valley, the lovely Shīrīn should be his reward. The same story adds that he was on the point of completing his labour when Khusrau (the king), fearing to lose his mistress, sent an old woman to inform Farhād that the fair object of his desire was dead. He was at work on one of the highest parts of the rock when he heard the mournful intelligence. He immediately cast himself headlong, and was dashed in pieces.”

By Bistūn is meant here apparently the seven-domed building, constructed, presumably, of stone or marble, and adorned with sculptured work. (See also Notes 1,165, 1,234, and 1,555.)

1,164 “Fled”; i.e., the work of Farhād could not compete with this sculpture-adorned stone-palace.

1,165. The popular etymology of Bistūn is “columnless”, as if from *bī-sutūn*.

The old Persian form was Bāgastāna, i.e., “Place of the gods.” Bāga is said by the *Encyclopædia of Islām* to have been particularly Mithras (See also Notes 1,163, 1,234, and 1,555.)

1,166. “In those walls”; i.e., presumably, in the walls which surrounded the seven-domed building.

1,167. i.e., the walls were so high that they were as a rampart round the heavens.

1,168. i.e., the domes were not only made of the same colour as the spheres of the planets, but presumably by astrological arts they had in their natures something analogous to the natures of the planets.

1,169. Lit., “of Saturn’s kind.”

1,170. *Māya*, “essence,” is used here in the sense of *gauhar*.

1,171. Lit., “And that to which Mars attached a circuit, or a collar, or possessions.”

1,172. "Turquoise," *fīrūza*, "felicity," *fīrūzī*.

1,173. Lit., "towards or to whose tower."

1,174. "Through the moon's aspect thrive in verdancy."

The sphere of the moon was supposed to be green. The word *sar-sabzī* means both "greenness, verdancy" and "thriving, prosperity", and it has these two senses here.

In this and the preceding six distichs the colour of each dome is described as being the same as that of the sphere of the planet upon the temperament of which it is said to have been fashioned.

From the third, fourth, and seventh of these distichs it would seem to be implied that each planet revolved round the particular dome under whose auspices it was.

1,175. "Had covenants from them"; i.e., were protected by and dependent upon them.

1,176. Lit., "(were) on their bridal seats."

1,177. Lit., "a different palace"

1,178. "Her sweetness"; lit., "her *ḥalvā*." (For *ḥalvā*, see Note 1,459.)

1,179. The "rose-garden", so qualified, is the world.

1,180. "This two days' abiding-place"; i.e., the world.

1,181. According to the *Burhān-i Qāṭi* Shammās was the name of the man who first instituted fire-worship. Hence, the Shammāsian temple is the fire-temple, and the reference is either to its brightness, or to the white robes of the priests.

1,182. *Abbāsian* means "black", that being the colour affected by the Abbāsīde Khalifs of Baghdād, who reigned from A.H. 132 to A.H. 656 (A.D. 749 to A.D. 1258).

1,183. *Galia*; i.e., *galia moschata*, a composition of musk, ambergris, camphor, and oil of ben-nuts. Dark or black things are often compared with it on account of its dark colour.

1,184. "Scattering scent"; lit., "making scent."

1,185. "Black musk" means the darkness of the sky at night, which envelops the moon, here likened to white silk (robes).

1,186. "That Cashmerian early Spring"; i.e., the Indian princess.

1,187. "Perfume"; i.e., utterance as sweet as the perfume of the morning breeze.

1,188. "A case of pearls"; i.e., her mouth.

1,189. "The five turns of music" It was the custom to play music or beat a drum five times a day before the palace of a king, prince, or governor.

1,190. "The moon's throne"; lit., "the four-cushioned seat of the moon," which probably means simply a cushioned seat or throne fit for a king. It might have reference to the four phases of the moon.

1,191. "Sugar" means her lips, and "aloes-wood" her words; but sugar and aloes-wood are sometimes mixed together and burnt as a perfume.

1,192. Simply a compliment to the lady, by which she is, by implication, likened to the *hūrīs*. (Cf. Note 1,795.)

1,193. Lit., "become an associate or friend to us with the story."

1,194. Lit., "and become a whitewasher or a whitesmith for this black."

1,195. It is implied that the king behaved so well to the slave-girl that though he is dead, and she is in a position to express a true opinion, she has nothing but good to say of him.

1,196. i.e., it was a very lofty room.

1,197. Lit., "Whoever came he held (his) reins, and received him as a visitor to himself."

1,198. *Sîmurgh* is the name of a fabulous bird whose abode was supposed to be Mount Alburz. It is celebrated in the *Shāh-nāma* as the foster-father and teacher of Zāl, the father of Rustam, the great Persian hero.

In Sūfī terminology (cf. especially the *Mantiq 't-Tair* of 'Attār) it represents the Divine Essence. (See also Notes 1,208 and 1,558.)

1,199. 'Anqā, the name of a fabulous bird said by the dictionaries to be the *Sîmurgh* (see the last Note), but in Sūfī phraseology it signifies "matter" in the philosophical sense of

the word; i.e., the substratum of all material objects. In the Sūfi sense, therefore, it is the direct opposite to *Simurgh*. (Cf. 'Abdu 'r-Razzāq's *Dictionary of the Technical Terms of the Sūfis*, and the *Enneads* of Plotinus)

1,200. The "tunic", *qabā*, either long or short, is an outer garment open in front.

The "gown", *pīrāhan*, is an inner long garment which covers the whole body.

1,201. "The Stream or Water of Life" was supposed to be in a dark place at the extremity of the world, *Zalmat* or (plural) *Zulumāt*. The prophet Khizr (sometimes confused with Elias or with St. George) was said to have been the only person who found it and drank of its water. Alexander the Great sought but did not find it.

It is probable that the legend of the Water of Life, so commonly referred to by Persian poets, has descended from the Babylonian Epic of the progress of the sun through the seasons, which narrates how the sun after his youth, manhood, and decline in Spring, Summer, and Autumn respectively, perishes in the storms and "darkness" of Winter, but is restored to life by the Water of Life in that darkness, and appears again in his youth in the Spring. (See also Notes 1,562 and 1,698.)

1,202. The *qibla* is the direction to which people turn in prayer. With Muslims it is the *ka'ba* or cubical house in the temple of Mecca.

1,203. *Iram*, the name of the fabulous gardens said to have been devised by Shaddādu 'bnu 'Ād, a king of Yaman, in emulation of the gardens of paradise. (See the Qur'ān, lxxxix., 5-7. See also Notes 90 and 1,605.)

1,204. The meaning of this second hemistich is "it has brought me under the ban of misfortune". The literal sense seems to be "it has drawn the black ink of the pen through me: it has erased me, or smothered me in black". Cf. the idiom, *dar qalam āmadan* (lit., "to come into the pen"), which means *bāṭil va-khārij az maḥṣas shudan*, "to become null and void, futile and beside the question," (so as to be, as it were, subject to erasure).

Another idiom is worthy of notice, *qalam dar siyāhī nihādan*, "to dip the pen into black ink," which signifies *āmāda-yi bad-*

bakhtī nuvishtan shudan, "to prepare to write ill-fortune (against a person)."

1,205. i.e., my white body.

1,206. i.e., may attempt an audacious and impossible thing.

1,207. i.e., he opened his lips and spoke words, likened in their sweetness to the scent of musk.

1,208. i.e., it is a mystery which cannot be disclosed. The *Sīmurgh* is said to be "existent in name, but not found in body", *marjūdu 'l-ism, ma'dūmu 'l-jism*. (See also Notes 1,198 and 1,558.)

1,209. Natives of both 'Irāq and Khurāsān were famed for cunning.

1,210. "China's realm." This may be China proper, or possibly either Chinese Turkistan, or Turkistan. (See Note 694.)

1,211. "Black silk"; i.e., as regards the moon, the dark sky at night.

1,212. i.e., whoever engages in the intoxicating mystery which that city can offer him.

1,213. *Ān savād*, "that city," means also "that blackness".

1,214. Lit., "fastened (his) baggage on to (his) ass."

1,215. "Check to king and castle." The term used here is *farzīn-band*, "fixed by the queen," and means, according to Dr. Forbes, check to the adversary's king by the queen, the latter at the same time attacking the castle.

It should be remembered that in the Oriental game the castle was the most valuable piece on the board.

1,216. i.e., to let me get the better of him by guessing the secret.

1,217. "Iram's Garden." (See Notes 90, 1,203, and 1,605.)

1,218. i.e., was dressed in black, musk being of a dark colour.

1,219. *Takht* or *takhta* is a parcel of silk goods laid between two boards and fastened at the ends.

1,220. The text adds "a butcher", but I have omitted this in the translation, the familiar association of a king with a butcher being somewhat incongruous with Western ideas.

1,221. "A piece of iron" means the butcher, probably as a plain man, but one of sterling worth.

1,222. i.e., speak more like a person of mature judgment.

1,223. "When night o'er camphor scattered ambergris"; i.e., when the blackness of night came upon the whiteness of day, ambergris being of a dark colour.

1,224. The ruin was probably an enchanted place, in which they would become actually invisible as fairies are. (Cf. the next distich.)

1,225. i.e., "rise up into the air in the basket."

1,226. The sphere or sky is called a juggler with rings because it is circular, or because it was supposed to revolve; or again, because it may be said to juggle with the planets in its government of the fortunes of men.

1,227. i.e., I was engaged in a hazardous enterprise connected with the rope.

1,228. i.e., I was helplessly bound by the rope.

1,229. A captive whom good fortune leaves, etc., i.e., one who must remain in prison, and whose neck is bound by a rope.

1,230. i.e., a rope which restrained my body.

1,231. i.e., it saved my life by preventing me from falling out.

1,232. i.e., the rope which had coiled round his neck and kept him fixed in the basket was loosened, so that he fell out on to the tower.

1,233. i.e., piety towards God and invocation of Him.

1,234. *Bīstūn*, the mountain through which Farhād cut at the request of his beloved Shīrīn. The Author uses the name in connexion with the word "column" because of its supposed meaning, "columnless," as if from *bī-sutūn*. (See also Notes 1,135, 1,163, 1,165, and 1,555.)

1,235. i.e., he has reduced me to so helpless and desperate a plight.

1,236. "Earth"; more literally, "a piece of earth," i.e., the man himself.

1,237. Man is here likened to dust, and it is implied that the beauty of the garden had never been impaired by the presence of man.

1,238. i.e., the verdure was full of fresh life, and the water was, presumably, lake-water.

1,239. i.e., the hyacinth and the pink grew there close together.

1,240. The "lips" are the "petals". (See the last Note.)

1,241. i.e., the blossoms or leaves of the Judas' tree grew down to the ground in their luxuriance, and those which reached it were cut off, as it were, by the blades of grass of the meadow.

1,242. "This turquoise fort"; i.e., the sky.

1,243. See Note 569.

1,244. i.e., the breeze was fragrant with the scent of them.

1,245. *Iram*. (See Notes 90, 1,203, and 1,605.)

1,246. One species of cypress is called the "free cypress", because it grows up straight and free from crookedness, and does not interlace with other trees. Others say, because it is free from change and always green. Others again, because it bears no fruit.

Āzādī, "freedom," means also "thanksgiving", and "praise".

1,247. "I had not gone though endless work had called." I think this is the sense of *na-shudam gar hazār kār-am būd*, and that the Author for the sake of the metre uses *shudam* for *shudamī* or *mī-shulam*, and *būd* for *būdī* or *mī-būd*. The sense seems to require the above interpretation, and the word *gar*, "if," has no meaning if the hemistich be rendered with due regard to the exact sense of the tenses employed here.

1,248. Collyrium being dark in colour is made an image of the darkness of night.

"Crimson spurned" is an allusion to the setting of the sun.

1,249. "The eastern sky." This seems to be the sense here of *ṣubḥ*, which means literally the "dawn". It refers possibly to the paler streaks in the eastern sky after sunset, since the prevalent meaning of *shigūfa*, "blossom," is "'white' blossom". *Shigūfa* or *shikūfa* itself comes from *shukūfīdan*, "to open or split," and is allied to *shikāftan*, "to split."

The hemistich reads slightly more literally, "the flower of dawn was cleft like a flower," *zahra-yī ṣubḥ chun shigūfa shikāft*.

In my interpretation I have taken *zahra* as the Arabic word for "flower", but it may also be used as the Persian word meaning

"gall-bladder", in which case the hemistich would mean "the gall-bladder of dawn was split like a flower", the sense being that dawn (by which here "day" must be meant) was scared away.

1,250 "Idols"; i.e., beautiful girls.

1,251 "Pictures"; i.e., beauties.

1,252. Every picture; i.e., every beauty.

1,253 Khūzistān (Susiana), is, or was, famous for its sugar-canes, the sweetness of which is here compared to its disadvantage with the sweetness of the ruby lips of the beauties. The sense of the hemistich is that their sugary lips would compensate for the destruction of all Khūzistān with its sugar-canes.

1,254 i.e., the queen of the beauties approached.

1,255. "The sky was lost to view"; i.e., all the heavenly bodies at night were eclipsed by its light.

The "sun", of course, means the queen of the beauties.

1,256 i.e., the attendant beauties.

1,257. "Each honeyed one"; lit, "every piece of sugar," i.e., every beauty.

1,258. "Straight cypresses"; i.e., girls of tall and slender form

1,259 i.e., as a beautiful bride with all her adornments sits on the bridal throne to await the bridegroom.

1,260. "A resurrection rose"; i.e., "a great commotion arose" on account of the beauty she displayed.

1,261. "With Ethiop troops behind and Greek before." The Ethiop troops are an allusion to her black hair, and the Greek to her complexion.

1,262. "Two-hued dawn." An allusion to the appearance of the sky at early dawn when dark streaks are set, as it were, against light. The sense of the distich is that the white and pink of her face were antagonistic to and set off the black of her hair.

1,263. "Narrow of eyes," an epithet often applied to a beauty, especially to one of Chinese Turkistan.

1,264. "Each cypress"; i.e., each beauty, who was as an earth-born human being compared with her, who was of light, the constitution of the angels.

1,265. i.e., inflaming the world with her beauty as a red rose does.

1,266. "Bird of paradise"; lit., "peacock."

1,267. "The throne where sat the bride," *jilva-gāh-i 'arūs*; i.e., the throne on which the bride dressed in all her finery awaits the bridegroom.

1,268. i.e., should be in the best and nearest place, not in the outer places. The guest should be *muqarrab*, a close intimate.

1,269 "The moon's in concord with the *Pleiades*."

By this is presumably meant that the moon is in or with the *Pleiades*, the third of the 28 lunar "mansions". If *Parvīn*, "the *Pleiades*," has the same meanings as its Arabic equivalent *Surayyā*, I should assume the real sense to be that she, "the moon," is in concord with her lover, "a lustrous gem," *garūhar-i ābdār*.

But since the *Pleiades* are a part of the sign *Taurus*, the sense might be that the moon is in *Taurus*. The effect of this is that the moon, which is receptive, would take the qualities attributed to that sign, and that those subject to this influence would be fearless and strong of will, firm and determined, and also affectionate, loving and of keen desire. The former qualities would help such persons in the pursuit of the object of the latter.

If the homistich has any sense in this connexion, it must be from the fairy-queen's ascribing this astrological influence to herself with regard to her lover. (See also Note 533.)

1,270. *Bilqīs* is the name given to the Queen of Sheba, who was supposed to be a wife of Solomon's. The mention of *dīvs* or demons is from the fact that they were supposed to have been in subjection to Solomon. (See also Notes 272 and 1,407.)

1,271. This must mean either that he put his arm round her, or that being seated near her he had her, in a way, in his possession.

1,272. "Gaiety was left without a plea"; lit., "excuses came into a remainder for gaiety." The meaning is that gaiety had no excuses to offer for absence when the music began after the banquet. In other words, gaiety had to be present. (See also for the same idiom the distich to which Note 1,970 is appended.)

1,273. "A pearl was bored by every unbored Pearl"; i.e., every virgin chanted verse.

1,274. "The dance a square oped, and a circle closed"; i.e., a square was cleared for the dance, and the dancers circled round with hands joined. (Cf. *dast-band*) Another sense of "setting open a square" would be "giving rise to enjoyment and hilarity" (cf. *maidān gushāda yāfian*); but the first sense is more in harmony with the second clause of the hemistich.

1,275. "They fashioned tapers"; i.e., they were in their slender, upright figures themselves as tapers.

1,276. "Name"; i.e., fame.

1,277. "Turk"; i.e., a beauty.

1,278. *Turk-tāz*, "predatory raid," deriving its name from the raids of the Turks, means also amorous blandishments, which are a species of predatory raid upon the lover.

1,279. i.e., he is as a Turkish raid in assailing her with his love.

1,280. i.e., let us drink wine and make love, and throw aloes-wood (which is dark like Hindūs) upon the fire for perfume.

1,281. "The Magian wine." *Mugh-kada*, "a Magian temple," means also "a tavern", a sense attached to the term possibly through Muslim contempt.

May-i Mughāna means therefore "Magian wine", or "wine of the tavern".

1,282. i.e., let them both be properly served and enjoyed. *Khrān*, a tray for food, means also a smaller tray upon which dessert fruit and sweets are taken round to the guests to change the taste and be partaken of with wine.

1,283. i.e., do not attempt impossibilities.

1,284. *Hindū* has also the sense of "slave", and since it means "black" too, it is used appropriately in connexion with "moles", which are black.

1,285. The scent of the candles is likened to ambergris, the fire of them to rubies.

1,286. "With rose-decked willow white"; lit., "roses in the willow," is an allusion to her pink and white skin.

1,287. "Vested"; lit, "in a tunic." For the "tunic", *qabā*, see Note 1,200. The "crown", as referred to the rose, means most probably its stamens.

1,288. *Farz-i Īzid* means the divine ordinances, the ordinances enjoined by God Himself, in contradistinction to those based upon the precepts or practice of Muḥammad, namely the *Sunna*.

1,289. *Sarāy*, the old Mongol capital on the banks of the Volga. Sādiq Isfahānī says, "the capital of the Qipchāq Plain." This was north of the Caspian.

1,290. "Like a yellow rose"; i.e., pallid with regret at the absence of the beauties and from the effects of the wine-drinking.

1,291. i.e., presumably, on rose-petals blown down and scattered about.

1,292. "Its musk-pod opened out"; i.e., either "displayed darkness" or "diffused perfume".

1,293. "Bringing *galia*"; lit., "rubbing *galia moschata*"; i.e., "scattering scent." (For *galia moschata* see Note 1,183.)

1,294. "Scattered pearls"; lit., "became possessed of a pearl-shell"; i.e., displayed those pearls, the moon and stars.

1,295. "That jasmine sowed, thus planted violets"; i.e., the breeze diffused such fragrance as that of the jasmine, and the water brought out such perfume as that of violets.

1,296. "Laid down its head"; i.e., was hopeless of competing with the fragrance of that evening.

1,297. Lit., "The puppets full of gaiety returned, the sky again became a puppet-player." The sky is called a puppet-player because by means of the puppets, the planets, which it exhibits, it plays with the fortunes of men. Here, however, the immediate sense is that the sky or fortune played upon men through the puppets, the beauties.

1,298. *Yaghmā* is said to be the name of a city in Turkistan which was famous for the beauty of its inhabitants.

1,299. Lit., "came into the head"; but the idiom may also be rendered, "reached the highest pitch."

1,300. "Love was associated with the wine"; lit., "love joined hands with the wine"; i.e., love went on *pari passu* with the wine.

1,301. "Turk"; i.e., "beauty."

1,302. "Hindū"; i.e., "slave."

1,303. Lit., "sugar triply refined," *qand*.

1,304. "Put a chain upon your door." The chain here meant is "the chain of justice or redress of grievances", *zanjir-i 'adl*, which was attached to the door of the king's palace, so that anyone suffering from injustice might by shaking it at any time call attention to his wrong, and obtain redress. This chain was also called "the chain of Nūshīrvān", a Sāsānian king who reigned from A. D. 531 to 579, because it was instituted by him. It is spoken of in the *Siyāsat-nāma* of Nizāmu 'l-Mulk, the *vazīr* of Malīk Shāh.

1,305. *Versus ad coitum spectat*.

1,306. See the last Note.

1,307. See Note 1,305.

1,308. i.e., may you live, but I shall die.

1,309. See Note 1,305.

1,310. See Note 1,305.

1,311. See Note 1,305.

1,312. i.e., the matter he delicately hints at would not entail serious consequences.

1,313. "To put a horse-shoe into the fire" means to make a person impatient to see you and subservient to your will. This was supposed to be effected by cutting the person's name upon a horse-shoe, reciting some magic words over it, and casting it into the fire. The use here of the word *shabdāz*, "black horse," is in reference to the night which is to pass before he gains his desire. The meaning then of the second hemistich is "Never mind the fact that the black horse's shoe is in the fire"; i.e., "disregard any feeling of impatience you have for me to-night."

1,314. "An everlasting lamp"; i.e., one whose brightness never changes with time. The allusion is either to herself, or to unvarying happiness.

1,315. *Nard* is the Persian backgammon.

1,316. *Ham durust āyam archi dīr āyam*. This hemistich is most probably taken from the proverb, *Dīr āyad durust āyad*,

"Who comes late comes at the best," or "One comes the better for coming late", which is in affinity with the Latin, *Festina lente*, "Hasten, but do not be precipitate": do not endanger the issue by undue haste.

1,317. *Māhī* means "fish", and *māh* "moon".

1,318. The term "sweet basil" is an allusion to herself.

The word used is *qaranfulī*, which is from its form specific, not generic. It is possibly used for *ḥabaq-i qaranfulī*, which, according to Steingass, is "sweet basil". Redhouse, however, renders it "calamint", and Vullers conjectures *melissa*; i.e., "balm". All these plants, however, are of the mint kind, and belong to the natural order *labiatae*.

It may possibly be "basil royal". Steingass renders the Persian word *shāh-siparam* both "sweet basil" and also "basil royal". In fact, as regards botanical nomenclature there is often in Persian great confusion, and it is very difficult to identify.

1,319. "Constrained to patience I renounced (my wish)," *Bar sar-i ṣabr tarūba mī-kardam*.

Bar sar-i ṣabr is, I think, probably used in the sense of the Arabic *ṣabran*, "perforce"; e.g., *fa'ala-hu ṣabrā*, "he did it perforce"; lit., "he did it as one in a bound condition." The only other senses could be, "I made a vow of renunciation (of my wish) in the presence or name of patience"; or, "I made a vow of renunciation in the matter, or on the subject, of patience"; i.e., "I repented of, or renounced impatience." The sense of I.O. MS. 1491 is, "I perambulated about or towards renunciation (of my wish)," *Ba-sar-i tarūba sair mī-kardam*.

Ishva in the second hemistich seems to be used in the sense of *firīb*.

1,320. i.e., such as the girl who had now been selected.

1,321. i.e., when the day dawned and made the world white and luminous.

Night is called a dyer because it darkens and blackens the white of day.

1,322. i.e., they had ceased to be seen and to adorn. But I.O. MSS. 402, 777, and 1168, and the I.O. B. ed. have for *bisāt*, "carpet," *nashāt*, "gladness"; 402, and the B. ed. have

u, "and," after *nashāt*, and the latter has *ān*, "that," instead of *az*, "from," before *nashāt*.

1,323. *Tarāz*, a town in Turkistan famous for the beauty of its inhabitants. (See Note 695.) "Turkistan"; lit., "China," but no doubt, as generally in such cases, meaning Chinese Turkistan or Turkistan.

1,324. i.e., I was honoured, and enjoyed great good fortune.

1,325. "The earth, of musk"; i.e., the earth of the garden. "The house, of golden bricks"; i.e., the house where he spent the night.

1,326. i.e., he had bright, sunny days, and at night enjoyed the society of a bright, moon-faced beauty.

1,327. "The moon's term" The moon means both the real moon, or rather month, here, and also the queen of the beauties, *va'da*, "term," signifying also, as applied to the latter, "promise."

1,328. Lit., "the night made the world black upon the stars"; i.e., it totally obscured or obliterated all traces of them. The idiom means also "to destroy or devastate". but here it is equivalent to *rāh-ā bar kasī yū chizī siyāh kardān*; lit., "to make the road black upon a person or thing", i.e., "to obliterate all traces of him or it."

1,329. "The palace of the sky's black coping"; lit., "the ambergris-like forelocks." The sense of the distich is that the sky was dark and the moon invisible.

1,330. Lit., "made fresh their fresh-facedness"; or more freely, "renewed their cheerfulness of aspect."

1,331. i.e., with plump hands and full, rounded breasts.

1,332. The meaning is that the idea of candles' being behind must be discarded when all the candles which, in their brightness, are worthy of the name, namely, the girls' faces, are in front; i.e., in front of them themselves.

1,333. "Rosy wine"; lit., "wine of the colour of (the flowers of) the Judas' tree."

1,334. i.e., by making the wine flow the cupbearers did something in harmony with the music. "Drinking in harmony with the music" is an expression used.

1,335. A crystal bowl or cup is likened to a pearl-shell; cf. *šadaf-gūn sūghar*, "a pearl-shell=coloured cup."

"Pearls"; i.e., "drops of wine."

1,336. "Demons", i.e., "tormenting passions."

1,337. "With ropes"; i.e., "with the ropes, her locks."

1,338. i.e., I played with her locks.

1,339. "The long hand"; i.e., "the rapacious hand."

1,340. *Kabāb*, meat cut in small pieces, flavoured with onions and eggs, and roasted on skewers. But more generally, roast, baked, or broiled meat. (Cf. Note 568.)

1,341. i.e., your face is so bright that, like a lamp before the sun, I must die before it.

1,342. The person who sees a fairy, *parī*, or a demon, *div*, is supposed to become possessed, *parī-dūr*, or *div-dār* (cf. *div-did*), but the mode of possession is not the same in each case, since the *parī* is of the good *jinn* or *genii*, and the *div* is of the evil. The *parī-dūr* is "possessed" and "fascinated" in so high a degree that the intellect is, as it were, beclouded, as it might be, in a lower degree, by the sight of any extraordinarily beautiful object. (Cf. Note 1,525.)

The *div-dār* or *div-did*, on the other hand, is possessed of a demoniacal spirit, and is insane and helpless.

(Cf. Notes 1,525, and 1,620.)

1,343. Lit., "you have again cast the horse-shoe into the fire for me" (See Note 1,313)

1,344. The "moon" means figuratively the fairy-queen.

1,345. i.e., I am absolutely overpowered by your brightness and effulgence as a mote in the sun's rays. By my own being which, like that of a mote is as nothing, I cannot conceal from myself or be oblivious of your overpowering effulgence, in which I am immersed.

1,346. The sense of this second hemistich is analogous to that explained in the last Note.

1,347. *Lab ba-dandān gazīdan* (or *khāyīdan*), "to bite or chew the lips," means "to suffer shame or regret".

Āb-i dandān makīdan, "to suck the water of the teeth," means

“to have desire or longing”. Another meaning of the distich is, “How long am I merely to taste your beauty?”

1,348. “Warm kisses,” *būsa-yi garm*; but I.O. MS. 1168 has, *tūsha-yi garm*, “warm food,” which perhaps in the light of preceding distichs is more apposite.

1,349. i.e., although you are formed for love.

1,350. A “hare’s sleep”, *khayāb-i khargūsh*, is the sleep either of feigned negligence, or of carelessness and fancied security. Here it signifies the latter, the sense of the hemistich being, “how long will you lull me into fancied security, beguiling me with promises?”

1,351. “This ancient wolf of vulpine craft” is “the world or fortune”.

1,352. “In wolfish, vulpine dealings will engage”; i.e., “will deal savagely and cunningly with me.”

1,353. Or, “like one who is drunk enough to feel equal to taking lions.”

1,354. “You from Khallukh”; i.e., “you are handsome,” Khallukh being the name of a town in Turkistan famous for the beauty of its inhabitants.

1,355. “From Ethiopia I”; i.e., “I am your slave.” In the next distich she expresses her unworthiness of him.

1,356. Lit., “like the full moon.”

1,357. “Beyond ‘Abbādān there is ne’er a town,” *Laisa garyata warā’a ‘Abbādān*. The words of this hemistich, which are in Arabic, are evidently an Arabic proverb. They are incorrectly written in all the copies I have consulted. The best is that of I.O. MS. 1491, *Laisa garya(h) varāyi ‘Abbādān*, rather a curious mixture of Arabic and Persian.

“‘Abbādān, the most southern town of Babylonia (‘Irāq ‘Arabī). Originally it was on an island on the Persian Gulf and was still there in the tenth century; but now it is more than twenty miles from the coast.” (*Encyclopædia of Islām*.)

Jurjānī (about A.D. 1460) describes it as a town at the mouth of the Tigris on the Persian Gulf, but he must mean the mouth of the Shaṭṭu ‘l-‘Arab.

Redhouse says, "The island at the mouth of the Euphrates on the Persian Gulf."

Steingass says, "Name of an island in the Tigris."

These are both similar errors to that of Jurjānī. Besides this, it is not an island, but a town.

The meaning of the hemistich is that the fairy-queen is the *ne plus ultra* of desire, and that now that he has her near he must not neglect his opportunity in the hope of finding any one more beautiful beyond.

1,358. "Demand a mat and pour out sand."

"A mat"; i.e., the mat on which executions were carried out. "Sand"; i.e., the sand put down to absorb the blood shed.

1,359. i.e., "either let me share your throne and be your partner, or fix me on a gibbet as a throne may be fixed on a high framework."

The word *chār-mīkh* means both a gibbet and also a framework on which a throne might be erected.

1,360. By "bee", and "thorn" he means himself.

1,361. "Rose-honey sweets"; i.e., a confection of rose and honey.

1,362. In the case of the dead, i.e., extinguished lamp, the brand would be the blackness of the wick. If *murda*, "dead," be taken as *murda-dīl*, "dead in heart," i.e., "ignorant, wicked," as *zinda*, "alive," is used for *zinda-dīl*, "alive in heart," i.e., "enlightened, pious, a Šūfi," the brand would be 'aib, i.e., "disgrace."

1,363. The I.O. B. ed. and that of 1328 read, *bi-gardad* instead of *na-gardad*. If this reading be adopted the hemistich should be rendered, "If the sun turn away from thought of burning."

1,364. He means presumably (see the preceding distich) that he has been asleep and dreaming up to the present, and that such dreaming is not the desire he had with regard to her. Such dreams, however, come from his having seen her face. (See the next distich.)

1,365. He seems to imply that his nights have been passed only in dreams inspired by her face.

1,366. "*Rubini*" *ad sanguinem in virginis stupratione effusum spectant.*

"*Sardachates*" *ad penem spectat.*

1,367. The dagger may be said to clutch the waist in so far as it is attached to it.

1,368. The lady who relates the story is speaking here on her own part.

1,369. See Notes 274, 1,201, 1,562, and 1,698. The meaning is that she dressed in black.

1,370. "The king's umbrella": one of the insignia of royalty.

1,371. The back of the fish is darker than its head.

1,372. "Black"; i.e., the black of the pupil.

1,373. "The seven thrones" means generally *Ursa Major*. Here, however, it denotes the seven planetary heavens, to the sphere of each one of which a special colour is attributed, all of them making up the seven colours mentioned here.

1,374. "Higher than black there is not any hue." The sense is that black, as the colour attributed to the sphere of Saturn, who is in the seventh, farthest, and highest planetary heaven, is necessarily the highest colour.

1,375. "Dawn's scales"; i.e., the sun.

1,376. i.e., he clothed himself in gold-worked garments.

1,377. Jamshīd, the name of a mythical king of Persia, the fourth of the first or Pishdadian dynasty. He is said by Firdausī to have reigned 700 years, and to have been killed by order of Zāhḥāq, an Arab invader (Albīrūnī quotes, "of the Amalekites"), who then became king of Persia, and reigned 1,000 years.

The name is composed of "Jam" from the Avestic *Yima*, "a king," and "shīd," Avestic *khshaēta*, "radiant."

1,378. An allusion to "the Cup of Jamshīd", "*Jām-i Jamshīd*", or "*Jām-i Jam*", which, according to the Persian fabulists, represented the whole world, and hence is also called "*Jām-i jahān-namā*". It was marked with seven lines, each of which had a name.

1,379. "Fine or exuberant display" is no doubt, I think, the sense here of *ra'nāyī*.

"Amber upon a golden ring" means with respect to the yellow rose the yellow stamens with the petals. With regard to Bahrām it signifies that in his dress he added yellow to yellow in the way of yellow stones, golden ornaments, and gold-worked garments.

1,380. "That sweet-spoken bride"; lit., "that sugar-scattering taper."

1,381. Lit., that she should associate rubies with sugar-candy.

1,382. Lit., "He desired her to engage in flute-playing," but the author means, "to speak in flute-like tones"

Aighanūn, generally rendered "organ", means, according to the *Burhān-i Qāṭi*, any wind-instrument of music. Other meanings given by that dictionary are not applicable here.

1,383. "Adorned and lovely." I have translated *Chīnī-bāz* so on the analogy of *'arūs-bāz*; but *Chīnī-tāz*, "of Chinese beauty," or *Chīnī-nāz*, "of Chinese coquetry," may be the correct reading.

1,384. Tarāz, a town in Turkistan famous for the beauty of its inhabitants. (See Note 695.)

1,385. i.e., loses his head.

1,386. New Year's Day in the Persian Calendar is the 21st of March, the beginning of Spring.

1,387. Lit., "she would raise her head in lady-consortship."

1,388. See Note 695.

1,389. This and the preceding distich are remarks of the Author's. The meaning is that flattering is as mischievous in a meddlesome fool as adornment in a balista. The flattery of the one is as misleading as the adornment of the other.

1,390. i.e., each one disdained the affection he showed her.

1,391. "The picture-house of China's realm"; i.e., probably, either of Chinese Turkistan or of Turkistan, both famous for their "pictures" of beauty. The Author speaks later of the slave-dealer himself as the merchant from Cathay, but *Khaṭā* (Cathay) may be either North China or Chinese Turkistan. (See the end of Note 694.)

1,392. *Khallukh*, a town in Turkistan famous for the beauty of its inhabitants.

1,393. To have the ear bored for a ear-ring and to wear one was a token of slavery.

1,394. Lit., "although her tray is given over to sugar, there is (only) a dish of liver from it for the people."

By the first hemistich is meant that she is all sugary sweetness. In the second the word *jigar* "liver, heart", means also "affliction"; i.e., here, affliction through love of her.

1,395. The slave-dealer is speaking here on his own part.

1,396. i.e., as surely as you do the one the other will follow. This peculiar mode of expression in Persian is always indicative of the uselessness of some act supposed.

1,397. The second hemistich is not a metaphor of particular application, but must be taken more generally as an adverbial amplification of the first, and it might be freely rendered, "in these abnormal and disconcerting circumstances."

Nard is the Persian backgammon.

1,398. Lit., "his heart was not becoming satiated with the girl."

1,399. Lit., "except the door of intercourse, which she closed."

1,400. See the distich to which Note 1,388 is appended.

1,401. This I take to be the nearest approach to the sense of the hemistich, *Garchi z'-ân Turk dîd 'aiyûrî*. "Turk," in addition to its primary sense of "Turk", means a "marauder" and also a "charmer". The renderings of *'aiyûrî* given by Vullers, Steingass, and Redhouse are quite inapplicable here, but the proper sense can be fairly well gathered from the quotations offered by Vullers as well as from passages in other writers.

1,402. The moon is here likened to a basin, and the Author implies that it is so inferior in beauty to the girl's face that it is only worthy of bearing a jug to her as a slave to her mistress. The image is taken from the fact that the basin bears the jug.

1,403. Lit., "of just standard or measure."

1,404. "To stimulate her heart and soul." This, I think, is the right sense of *az bahr-i ân dil-angizi*. *Dil-angizi* is not in the dictionaries, but the compound, *dil-angîzân*, is given as a form of music, and evidently means music of a stimulating, rousing

nature. (Cf. Note 1,506.) *Ān* in the hemistich means "a certain", and *ān dīl-angīzī*, consequently, "a certain (amount of) stimulation."

1,405. Lit., "he sprinkled sugar over morello cherries," *kard bar nārvan shakar-rīzī*.

"Sprinkling sugar" means speaking eloquently and sweetly, and "cherries" mean here lips or mouth, so that the sense is "he poured forth from his mouth eloquent and sweet words".

By the word *nārvan*, "morello or sour cherries," the Author may intend to convey also that the king in order to excite the girl's interest sweetened his adjuration by an eloquently spoken narrative.

But all authorities do not give "morello cherry" as an equivalent of *nārvan*, though all give "pomegranate". If the latter be preferred the additional sense suggested cannot be entertained, and "pomegranate" would mean the lips or mouth simply with regard to colour, and not to taste.

1,406. "Sextile aspect" denotes the aspect or position of two planets when distant from each other 60 degrees or two signs. This position is marked thus: *. A sextile aspect, it should be added, is an auspicious one.

1,407. The name given by the Commentators to the Queen of Sheba. An account of her visit to Solomon is given in the Qur'ān, xxvii., 22-45. (See also Notes 272 and 1,270.)

1,408. Lit., "loose at the joints," *gushāda az paivand*.

1,409. "The Guarded or Preserved Tablet," *Lauh-i Mahfūz*. "In the *Hadīṣ* (the Traditions), and in theological works, it is used to denote the tablet on which the decrees of God were recorded with reference to mankind." (Hughes's *Dictionary of Islām*.) In Sūfī phraseology it is used to denote the Qur'ān, or the Universal Soul.

Al-Lauh. *Huwa 'l-Kutūbu 'l-Mubīn, wa-'n-Nafsu 'l-Kullīya* ('Abdu 'r-Razzāq's *Dictionary of the Technical Terms of the Sūfīs*).

1,410. i.e., in order to see your beauty eyes were created.

1,411. "The fount of light"; i.e., the sun. The evil eye is supposed to have special influence over a thing of beauty.

1,412. The gardener or porter of paradise is called *Rizvān*.

1,413. *Muhr*, "seal," means here, presumably, "control." *Mihr*, "affection," is scarcely applicable.

1,414. Roses escape from the *hands* of people because of their thorns; the child, because he no longer requires their hands to do for him what his own can now do.

1,415. The Persian *div* means sometimes the same as the Arab evil genius, the evil *jinn*. It has often the sense of an assistant-demon to Satan, or of Satan himself, all these being of the evil *jinn*. The *pari* or "fairy", on the other hand, is of the good geni, a good spirit.

1,416. The legendary Fish that was supposed to support the Ox which was imagined to bear the world, and hence the lowest place or depth. (See also Notes 739 and 1,060)

1,417. Lit., "to see what gift he has brought me from the road."

1,418. "God's sanctum"; i.e., the territory, city, mosque, or precincts of the cubical house in the temple of Mecca.

1,419. The king of 'Irāq resumes his address to the slave-girl.

1,420. The connexion between the preceding distich and this one is that though the king on his part consents to make no demonstration of love, it is surprising that the slave-girl, being so beautiful and formed for love, should on her part make no demonstration. "Abandoned thought of love"; lit., "accustomed yourself to not loving."

1,421. "The limpid spring" is taken metaphorically as the king's mind, in which the straightness of truth or the crookedness of falsehood would be discovered, as the form of the cypress would be reflected in the spring.

1,422. i.e., since my secret has been disclosed.

1,423. i.e., every person should step according to his stature, or, in other words, adapt himself to his circumstances.

1,424. "A handful of corn," *khvarish*. *Khvarish-i dast-ās* is described as "a handful of corn thrown preliminarily by the miller into the mill-hopper".

1,425. i.e., she tries to attract the attention of any man of open countenance who might be assumed to be liberal.

1,426. The literal sense of "rubies" is the pulp of the pomegranate; and of "pearls" the seeds. The "pomegranate replete with seeds" expresses metaphorically the breasts of a woman who has become fully developed; and the sense of the distich is that when so developed she has become experienced too in the knowledge and appreciation of the value of rubies and pearls, and, as the Author seems to imply, she covets them.

1,427. *Sar-sabz*, "verdant," signifies also, as regards the immature girl, "happy and fortunate." *Rū-siyāh*, "black of face," means also, with respect to the adult woman, "sinful, disgraced, unhappy, and unfortunate."

1,428. "Raw" means here metaphorically "inexperienced or unpractised as regards women", and "ripe" the reverse of this. Both terms are used in connexion with "gourd", which here signifies metaphorically *membrum virile*. The Author intimates that it is wise to abstain from women, and unwise to have intercourse with them.

1,429 i.e., even the black night is made beautiful when it has the moon in her lustrous purity.

1,430. i.e., she accomplished her business of excuse making, and did not trouble about the result.

1,431. Lit., "that kingly Moon."

1,432 "One of mighty frame," or, in the alternative, "a Rustam," the Persian hero, who was entitled "Tahamtan", "the strong-bodied one". (For Rustam, see Notes 212, 1,035, and 2,078)

1,433. "Had lost his might," *az tanī ūftāda*, which means "had lost flesh and strength". Neither this expression nor its equivalent, *az bunya (binya) ūftāda*, occurs in any dictionary I know. I have seen the latter idiom, however, in newspapers. The expression might be taken also in a moral sense.

1,434. In this distich "a fay" means the slave-girl, and in the next "Sun" and "Moon" mean the same.

1,435. "The bow of an old woman"; i.e., the curved back of this particular old woman.

1,436. It is possible that this "spell-casting" means simply "deceit". *Afsūn* (or *fusūn*), the word used here, signifies both.

"The world-illuminating Sun" is the slave-girl.

1,437. i.e., the scheme seemed to him to shape well

1,438. "One knowing *ḥaram* life." This I take to be the sense here of *parda-parvar*, which is not found in the dictionaries. It might also, however, mean "a skilled musician", and it is possibly in connexion with this sense that the Author uses the word "narm", "soft, gentle, submissive, lowly, docile", since this word signifies also "the bass or low" in music

1,439. It is only by the consideration of a few words in this and the preceding two distichs that it is seen that the Author by his art, whilst apparently describing the girl as a juggler, a conjurer, a musician, and a tumbler, is speaking of something quite different.

1,440. This may also be rendered "against the grain a miser gave away".

1,441. The B. ed. of 1328 reads:—*Gāh gāhī dar ān figandī dast*; *vagt-i ḥājat ba-ān kashīdī dast*, with no proper rhyme.

I would venture to suggest that the correct reading in the second hemistich may be *gushādī shast*, lit, "would open the thumbstall," i.e., "would aim at."

1,442. Lat., "hic suum cor, margaritam perforavit illic"; i.e., quod ad hanc puellam attineret mœrorem passus est, cum illa puella coit.

1,443. "Non perforata margarita"; i.e., virgo intacta.

1,444. "Concupiit perforata esset margarita"; i.e., concupiit ut rex secum coiret.

1,445. "The dust," *gard*. *Gard-i māh* means also "moon-beams".

1,446. "The Moon's face"; i.e., the slave-girl's face.

1,447. *Tanūr* is a circular, open oven of earthenware.

"Storm" is used here, of course, in a metaphorical sense, and refers to the mental disturbance excited by the old woman's machinations, whether enchantment was used by her or simply deceit. It has been intimated, however, that she was an enchantress or species of witch, and such, it is known, were supposed to be able to raise real storms by means of their cauldrons or ovens and magic arts. (Cf. also Note 1,454.)

1,448. Taken in connexion with the last distich but one, the

meaning is possibly that though the day has no choice, but must begin with brightness and end with darkness, the king has free will and should not change from one course to the opposite without some sufficient reason.

1,449. i.e., "why do you make me suffer the sharpness of grief?" Vinegar is likened to eve because of its dark colour.

1,450. i.e., "Non repugnabo quin rex me vitiet."

1,451. The Author means possibly, "in order that I may not become moved out of myself and absolutely distraught, for I am now in a mood for it."

1,452. "Of every kind"; lit., "both fit and unfit to be spoken"

1,453. The "water" and "iron" are apparently allusions to the coldness and hardness of heart of the slave-girl. The sense is presumably that the fire in the king's heart should warm and soften that of the girl, but that even if it did not (see the next distich), his mind is so set on her that the pain of the love for her is preferable to him to his remedy of intimacy with the other girl.

1,454. Lit., "the old woman was a smoke-raiser in the midst." *Dūd-afgan*, lit., "a caster or raiser of smoke," means "a sorcerer or sorceress who by burning aloes-wood, frankincense, wild rue-seed, and a species of bdellium raises incense and smoke, and by this and an incantation summons genii to do his or her bidding" (*Burhān-i Qāṭi*)

Dūd, "smoke," means also "affliction", a sense which is applicable also in the hemistich.

1,455. "The old dame's cold," *bardu 'l-'ajūz*, is the name given to a period of cold weather lasting from about the 7th to the 14th of March, so that the sun enters *Aries*, and the New Year and Spring in Persia begin about a week after the cessation of this cold. By the sun's entering *Aries* it is meant that the Spring of happy days is beginning for the king.

1,456. "Delight." This sense of *nāz* is not given in the dictionaries, but it is established by many passages in this poem and other Persian writings.

1,457. "The lily-finder." An allusion to the slave-girl as having a lily-white bosom.

"Unto the lily-scented cypress-tree"; i.e., to herself.

1,458. As usual, "the Chinese form, figure, or beauty," *naqsh-i Chīn*, means a beauty of Chinese Turkistan. It is often, like "Turk", applied as a compliment to any beauty.

1,459. "*Halvā*, a certain sweet dish prepared in many varieties with sesame oil, various cereals, and syrup or honey" (Redhouse).

Saffron is sometimes added, principally because it is supposed to possess stimulant, exhilarating, cordial, and antispasmodic properties

The Author by saying that the pleasure of *halvā* dressed with saffron comes from yellowness means of course that it comes from the yellow ingredient saffron, but it may be noticed that most of the ingredients of the dish are yellow.

1,460. "Its yellow veil"; i.e., the material of which it is made.

1,461. A reference to the golden calf. See the Qur'ān, ii., 48, 88; iv., 152; vii., 146, and xx., 90. The meaning is that the real value of the calf was in its gold.

1,462. "Yellow ochre," *tīn-i asfar*, or *gil-i zard*, is hydrated oxide of iron more or less mixed with clay, in which state it occurs naturally. Having when taken blood-enriching properties, it is stimulant and exhilarating. It is consequently, as the Author says, precious like gold because it is a source of joy.

1,463. i.e., he prepared to set out with great pomp.

Sar-sabz, translated "fortune-favoured", means in the first place "verdant, green", the colour on this occasion of the royal canopy or umbrella.

1,464. Lit., "The king was lighted up like a green candle"; but *bar-afrahla* means also "bright, rejoicing".

1,465. The angels are supposed to be clothed in green.

1,466. "The garden of the stars" means the sky.

"This verdure emerald-hued" is also the sky, part of which near sunset inclines to green. By "vernal blooms" are meant, as generally, "white blossoms." The sense of the distich is, "When the stars studded the sky with their white or silvery orbs"; i.e., when the stars came out (and it was night).

1,467. "Green-throned"; i.e., possibly, "seated in the heavens" (see Note 1,466), but may be either a compliment to

the lady as one fit to be in the heavens with the *hūrīs* (cf. Notes 1,192, and 1,795), or a reference to her being on a green throne in the Green Dome

1,468. More literally, "to open the sack and disclose the sugar."

1,469 i.e., began to disclose what was in her mind to the wise and powerful king.

1,470. Kings lived much in tents both for war and also for the chase.

1,471. "Gate" means the king's court, since the king sat at the gate to administer justice. The crown and throne may be said to be the threshold of the king's Gate or court, since they are symbols of his power, and it is through that power that the people may expect justice at his Gate or court.

The meaning of the second hemistich of the next distich is that the king's sovereign power is upheld by his justice, symbolized here by his Gate or court.

1,472. Lit., "she let flow a spring of sugar from cornelian"; but '*aqīq*,' "cornelian," means also a "channel, watercourse, or ravine".

1,473. *Rūm*, a name formerly applied to the lower Roman empire and Asia Minor. It is now applied by the Persians to the Ottoman empire.

1,474. Lit., "in a wrapper of raw, undressed (stuff)."

1,475. Cf. the third and fourth distichs of this story.

1,476. i.e., she was like a rose in face. With the rose is contrasted the cypress to which her stature is likened.

1,477. "One of fair face washed with the pheasant's blood." This, I think, is as near as one can get to the Persian *Shustarūy-i, valī ba-khūn-i tazarr*, which rendered literally is "One of washed face, but (washed) with the pheasant's blood".

"The pheasant's blood" is of course an allusion to the rosininess of her face.

1,478. i.e., disturbance of heart and trouble amongst her lovers.

1,479. Lit., "the showing through (of her face)," '*aks* having that sense here.

'*Aks* means "reflection" as in a mirror, and also "the appearance of a thing through a transparent or translucent substance".

1,480. "More dusky"; lit., "more ambergris-diffusing"; but this perfume, though greyish, is generally used as an equivalent of musk, and referred as often to blackness of colour as to sweetness of scent.

1,481. "More dusky"; lit., "more infidel or impious," *nā-musulmāntar*. *Nā-musulmān* is equivalent to *kāfir*, which besides its literal meaning has also the sense of "black".

1,482. "A lonely wanderer" is a term applied to the moon as moving in solitary, unequalled grandeur among the stars. It is applied here in a similar way to the girl as one unequalled among others.

1,483 Expresses his mental condition after awaking from his stupefaction.

1,484. Lit., "and if I become patient, cold,—where are patience, coldness?"

1,485 Lit., "may make this business easy for me."

1,486. Lit., "if any (thing) more or less should come to any grain." *Kam-u bīsh*, "less or more," generally used adverbially, occurs sometimes as a noun. (See quotations in Vullers.)

1,487 Lit., "the bottle in which urine is tested."

1,488. The allusion in the first hemistich is to the sorcerer's practice of writing or cutting on a horse-shoe the name of a person he wishes to bring under his control, putting the shoe into the fire, and reciting the appropriate spell. By this means the person is perturbed and drawn under the sorcerer's influence.

In the second hemistich the "amber's power" is its electrical or attracting power, and "pearl and ruby" are allusions to the teeth and lips of a beauty. Thus the sense of the distich is that *Malikhā* can by his magic power draw people under his influence as well as a beauty can by her charms.

It is possible that there may be a sub-allusion to the pale yellow colour of amber, so that we might have the secondary sense, that his magic power can make people perturbed and pale as well as the charms of a beauty can her lovers.

1,489. In the second hemistich there is a *jeu de mots* which is lost in translation. A "pied snake" is *mār-i pīsa(h)*, and "palm-fibre rope" is *pīs-rasan*. The Persian word *pīs*, besides its more usual senses of "leprous, white, pied", means also "the dwarf palm-tree", *khurmā-yi Abū Jahl*, of the fibrous bark of which ropes are made. From this last meaning of *pīs*, taken in its literal sense of "the palm-tree of Abū Jahl", it may be assumed that its fibrous bark is taken to be the *masād* mentioned in the Qur'ān as the fibrous bark from which the rope for the neck of Abū Jahl's wife was made.

Abū Jahl was Muḥammad's uncle and enemy, and he and his wife Umm Jamīl are bitterly cursed in the Qur'ān, sūra cxi.

1,490 The sense of talisman here is an image prepared with magic arts attached to a buried treasure to prevent any unauthorized person from finding and taking it. This is a particular application of its general sense of such an image fixed in the ground for the purpose of preventing people from going beyond a certain limit.

The word talisman sometimes also signifies an amulet against enchantment or fascination, and sometimes a spell or charm to effect some purpose.

Finally any mechanism that appears mysterious or is not understood may be called a talisman. (See Nizāmī's *Sikandar-nāma-yi Bahārī*, see also Note 553.)

1,491. "Skilled master," *fahl . . ustādī*. *Fahl* is sometimes prefixed to a noun adjectivally in the sense of "unusually fine of its kind". So, we might say, *fahl baṣal*, "a fine, large onion."

1,492. "Frigid"; lit., "raw, unburnt," as opposed to "burning" applied to "smoke" in the preceding distich.

1,493 i.e., one should not live in the state of abject ignorance of the ox or ass.

1,494 More literally, "how long will you fashion things to the Pen?" By "the Pen" is probably meant "the Pen with which God is said to have pre-recorded the actions of men". "The Prophet (has) said (that) the first thing which God created was the Pen (*Qalam*), and that it wrote down the quantity of every individual thing to be created, all that was and all that will be to all eternity (see the *Mishkāt*)." (Hughes's *Dictionary*

of *Islām*.) In Sūfī phraseology “the Pen” signifies the Universal Intellect, and the expression quoted from Hughes is tantamount to that in another Tradition: *Awalu mā khalaqa ‘llāhu ‘l-‘Aql*, “The first thing which God created was the Intellect”

The ‘*Aql* corresponds with the “*Λόγος*” of St John.

The “Pen” might also mean simply what is written or recorded in theological books, *naql*, “relation,” as opposed to “reason, intellect”. (Cf. the word *hujjat*, “argument, reason, proof,” in the first hemistich.)

1,495. Lit., “I am not without knowledge of the secrets of affairs.”

1,496. I have translated on the supposition that *na-bāyad raft*, “one should not go,” is the reading intended, though *raft* is not a perfect rhyme to *guft* in the first hemistich.

The perfect rhyme *ruft* does not make so good sense, but if it were adopted, the second hemistich would signify, “one should not sweep the path of one’s own fancy and conceit”; i.e., one should not allow a clean and clear path for one’s own fancy and conceit.

1,497. “Yon side of the Veil” is the spiritual world, the Universal Spirit, which embraces the prototypes of all things of the phenomenal world and their relations of cause and effect to one another.

The distich means that, as we cannot reach the spiritual world and understand its prototypes and their relations, we cannot understand the pictures or reflexions of those prototypes and their relations in this phenomenal world

This must be taken with limitations, since the Sūfī saint is supposed to have reached the position of Universal Spirit, and to grasp all things and relations by intuition, and not by discursive reasoning

1,498 i.e., though we may strive to get at the meaning of things and their relations in this world, our conclusions will not be unattended by some error. Therefore no trust can be placed in our reading of these pictures of the phenomenal world. (See the previous distich.)

1,499. i.e., at the Resurrection the truth will be known.

In the second hemistich *ghalat bāzand* is used, I think, in the sense of *taghlīt kunand*, “they will lead into error,” or “accuse

of error". It should be added that *bākhtan*, "to play," means also "to give", so that *ghalaṭ bākhtan* may signify *ghalaṭ dādan*, "to lead into error," and, in my conjecture have support, "to accuse of error."

1,500. '*Azīmat*, "a sacred incantation, spell, or amulet"—often composed of verses of the Qur'ān—which compels demons (*dīvs*) to attend on and obey the person who recites or writes it.

1,501. *Kabūbs*. (See Notes 568 and 1,340.)

1,502. This distich is the peroration of Malikhā's speech. The first hemistich means "Solve difficulties in such a manner".

1,503. In this and the preceding two distichs Bashr is alluding to the way in which he and Malikhā respectively interpret the jar and water

In the first hemistich of this distich I have rendered *pīshī* by "at first", which is most probably its meaning here, though the dictionaries explain it only as a noun. But there is no reason why it should not have an adjectival signification, and hence an adverbial. Its adverbial use might be explained too on the analogy of '*āqibat* for *ba-āqibat* or *dar āqibat*.

1,504. "Wallets", i.e., travellers' food-wallets, which can be spread out as cloths

"Drank water (from the jar)"; lit., "gave out water," *āb dar dādand*; i.e., presumably, ladled it out with their hands.

1,505. Lit., "Do not be a mixer of colours in such a jar"; i.e., do not mix the colours of your dirt in its water. But *rang-āmez*, "a mixer of colours," means also "deceitful, full of stratagems, crafty", so that we might also translate "Do not play tricks upon, or be treacherous to this jar" (which has given you water).

1,506. "With stimulated heart," *bā dīl-angīzī*. (See Note 1,404.)

1,507. It should be remembered that mirrors were made of metal.

1,508. "Tried," *filna*, here used as *maftūn*.

1,509. i.e., henceforth we must be strangers.

1,510. "That sample of the base," *ān namūna-yi nī'āl*; lit., "that sample of shoes."

Saff-i nī'āl, "the line or rank of shoes," is the place near the door where the shoes of those who enter the house are left and where people of the lowest class sit. Hence I am assuming that these people are taken as the shoes among which they sit Cf. the term *siḥla*, "a low, mean, or ignoble person," applied by Bashr to Malikhā in the third distich after this.

1,511. This second hemistich is very elliptically and obscurely expressed. It means that Malikhā spoke contemptuously of people as no better than dead, and so neither men nor women.

1,512. If *sar-gushāda* be for the comparative, *sar-gushāda-tar*, the sense would be, "A well more open than a road before (you)."

1,513. i.e., the decision of neither was founded upon the real nature of the water, although one of the two might have been so, since they were contrary or most widely opposed to one another, one being good, the other bad.

With respect to the literal meaning, the property of water which corresponds best with "clashing" is its forcefulness, especially when we keep in mind the other senses of *āb*, "water," namely, "lake, river, sea, ocean." Then *āb* itself too means "power, forcefulness", as well as "lustre, radiance, effulgence"; and, as it signifies also the Universal Spirit, we may perhaps assume that this is the real meaning of the jar and water; for though the jar would seem to circumscribe, it will be noticed that when Bashr examines it more closely it appears to expand indefinitely.

1,514. i.e., taking the jar and water as the Universal Spirit (see the last Note)—all our philosophical disquisitions and formal inquiries into its nature result only in trouble and affliction to our individual, partial spirits. It can only be appreciated by the Sūfī saint who has attained to its position by following out the Path. (See C. E. Wilson's Translation of Rūmī's *Masnavī*, Book II.)

1,515. "The work"; more literally, "the picture or form (made)"; i.e., the result in this phenomenal world of God's idea in the spiritual world was not what we thought it.

This seems to refer more to Bashr's previous words regarding

God's pre-recordings, but with respect to the Universal Spirit it would mean that, though it may be appreciated by the Sūfi saint, the idea which the philosopher by formal inquiry conceives of it is not in accordance with its real nature.

1,516. i.e., no one can find a clue to the mysteries of the universe, because there is a veil between us and the spiritual world. The Author conceives the sky or sphere as a circular thread, of which the two ends are knotted together, so that no one can find the clue.

1,517. A *durust* is said in the Commentary to Graf's *Būstān* to have been a *dīnār* or *ashrafī*. A *dīnār* was worth about ten shillings. The modern Persian *ashrafī* is worth about eight shillings, but the Indian *ashrafī* or *muhr* (mohur) is worth about £1 16s.

1,518. "The person of the house," *ahl-i sarā*, probably means Malikhā's wife, the word *ahl* being used to avoid the use of a word which actually means "wife".

1,519. Lit., "at last the water remaining in his mouth"; i.e., remaining to stay, so that he was suffocated.

1,520. Where many bodies are, so to say, stored; but *jīfa-gāh*, "a place of carrion carcasses," is a name given to the world itself.

1,521. I read this second hemistich, *bi-purād k'ān khvād āyad az magasī*, where *bi-purād* means "he should be filled, or fill himself". The verb is perhaps not commonly found, but it is used by Sa'dī in the following line:—

Inā-ī ki pur shud digar chun purād? "How can a vessel filled be filled again?"

Parīdan means "to fly", and this would naturally be associated with a fly, but it would make no sense here, and I think the Author is using the rhetorical device of seeming to say one thing whilst meaning another. It is possible he may intend by *magas*, "fly," *magas-i angubīn*, "the honey-fly," i.e., "the bee."

1,522. Especially the last, I should think.

1,523. In the first hemistich "pearl" presumably means "face". In the second "moist cornelian" means "dewy lips", and the "dry impression" means the "veil". The metaphor

is drawn from the fact that the stone (here cornelian) of the sealing is moistened before the impression is taken.

1,524. The second hemistich could also be rendered, "She got a fair inkling (of the truth), and read his soul."

1,525. i.e., he has seen a fairy, not a demon, and therefore he is not a demoniac, as one is supposed to become after seeing a demon. He is, however, in a way fascinated, possessed, or even crazed, that is, with love. (See Note 1,342.)

1,526. "The marriage-gift" or portion, *kābīn*, the Arabic *mahr*, which the bridegroom engages to pay the bride, part of it generally at once, *mahr-i mu'ajjal*, and the rest, *mahr-i mu'ajjal*, by instalments or on a divorce.

1,527. The evil eye is supposed to affect particularly one who is especially fortunate.

1,528. i.e., he restored her from a wretched to a happy condition: he made her Autumn, as it were, a Spring.

1,529. i.e., green dress, which suggests the Spring, is more suitable than yellow, which suggests the Autumn.

A contrast may also be intended between green, the sacred colour of Muslims, and the yellow cloth-badge, *yahūdāna*, *pāra-yi zard*, or *girda*, which the Jews were formerly obliged to wear in the East.

1,530. A tall, graceful person is often likened to a cypress.

1,531. Called here the best day of the week as being the day of "Bahrām", the name of the king as well as of Mars.

1,532. i.e., Bahrām was the namesake of Mars, and of everything of martial hue.

1,533. "Pearls from cornelian"; i.e., sweet and eloquent words from her mouth or lips.

1,534. "To bore pearls" is to speak sweetly and eloquently.

1,535. i.e., too blind to see your grandeur.

1,536. "The ruby mine" means her mouth or lips. "Purest rubies"; i.e., sweet and eloquent words.

1,537. i.e., compared with her the sugar had no sweetness, and the taper neither brightness, nor slenderness and uprightness of form.

1,538 Hair is compared with musk in respect of its darkness of colour.

1,539. Mercury, the god of wisdom. The sense is that she had all the beauty of Venus and the wisdom of Mercury.

1,540. *Nard* is the Persian game of backgammon.

1,541. The "Brazen Fort", the celebrated fortress in Turkistan described in the *Shāh-nāma* (Turner Macan's edition, vol. III., pp. 1142-3). It is there said to have been three leagues high and forty long, to have been defended by 100,000 men, and provisioned for ten years. It had one gate towards China, and one towards Persia. It was taken by Isfandiyār, the Persian king, from Arjāsp, who was killed.

The great extent ascribed to it might lead one to suspect that the idea of it arose from some vague accounts of the Great Wall of China, if the position of the latter were not opposed to this supposition.

1,542. "The fragrant wine," *rāḥ-i raiḥānī*; lit., "the wine scented with sweet basil." The word *raiḥānī* is possibly an allusion to Abū Raiḥān Albīrūnī, who was as famous an astrologer as a historian and chronologist. The meaning would be that she had studied works as learned as those on astrology by Abū Raiḥān, the author of the famous work the *Kutābu 't-taḥḥīm fī ṣanā'ati 't-tanjīm*. It should be added that it is evident from several of Nizāmī's works that he had considerable knowledge of astrology.

1,543. Chinese painting was much esteemed in Persia.

1,544. "She tied knots on the water"; i.e., she accomplished marvels. "Like a shell"; i.e., like any oyster shell, which was supposed to form the pearl from a drop of water which had fallen into it, so that, in a manner, it tied knots (i.e., pearls) on the water admitted.

1,545. Her black paint on the white ground is compared with the *hūrīs'* locks upon their bright faces.

1,546. The connexions of the talismans would be those fixed between themselves, the object to be guarded, and the person to be guarded against.

1,547. i.e., reveal this secret.

1,548. "Poison-flasks"; i.e., the heads of those killed, which seemed as poison to any aspirant. *Zahr*, poison, is contrasted with *nūsh-nāma*, "honeyed letter, page", *nūsh* meaning, besides "honey, treacle", "an antidote against poison".

1,549. "Rings," *halqa*; possibly ring-cakes, so common a cake as to give the term *halqa-jī*, "a maker or seller of rings, i.e., ring-cakes." (Cf. the Turkish *sutlu halqa*, "a milk-cake in the shape of a ring.")

"Spines among the dates"; see Notes 56 and 527.

1,550. "Dwell not on the small"; i.e., do not be distracted from the main business by petty details.

1,551. i.e., do as the world does.

1,552. i.e., take plenty of time to deliberate, and then act forcibly and quickly.

1,553. Although the words *dil*, "heart," and *jigar*, "liver," together with the compounds into which they enter, are most commonly used in the same sense, they are not by any means synonymous. The heart is defined as an immaterial luminous essence by which man is distinguished from the lower animals. It may incline to the higher spirit, *rūh*, or to the carnal soul, *nafs*, and takes the position of the one to which it inclines. Though called by the philosopher *nafs-i nāliqa*, "the reasoning soul," it is also the seat of affections. The liver, on the other hand, is nothing but the seat of affections, perhaps, when considered with reference to "heart", of a grosser and more instinctive nature. It might have to do with organic sensations. It belongs naturally to the *nafs*, "the carnal soul," but the latter may be raised to the position of "heart" when the passions are entirely subdued; i.e., when the *nafs-i ammāra*, the "domineering soul", has passed through the position of *nafs-i larvāma*, the "reproaching soul", to that of *nafs-i muṭma' inna*, the "subdued or tranquillized soul".

1,554. An allusion to the leather cloth on which a criminal sat when about to be beheaded, and to the basin also used. At these executions sand was also scattered to absorb the blood.

1,555. Farhād, the name of the lover of Shīrīn who became the wife of Khusrau Parvīz, a king of Persia.

“ Tomb of Farhād ” is an allusion to the skulls and the danger of the enterprise.

“ Palace of Shīrīn ” is an allusion to the portrait and the beauty and grandeur of the princess of the castle.

(For Farhād and Shīrīn, see also Notes 1,135, 1,163, 1,165, and 1,234.)

1,556. *Dar-basta* is explained by Redhouse as “ with entire possession of a house and right to close its door ”, but here it must be used as an attribute of the house regarding which a person has such right.

1,557. Lit, “ world of learning ”

1,558 *Sīmurgh*, the name of a fabulous bird supposed to have inhabited the Alburz Mountains. It was said to have miraculous power, and is celebrated in the *Shāh-nāma* as the foster-father of Zāl, Rustam’s father. In Sūfī phraseology (see especially ‘*Attār’s Mantiqu ‘t-Tair*’) it means the Divine Essence. (See also Notes 1,198 and 1,208.)

1,559. i.e., with all the tokens of perfection.

1,560. i.e., he approached him to do obeisance.

“ As lily might ”; in allusion to the finger-like petals of that flower

1,561. “ Like the rose ”; in allusion probably to the outer circle of petals of the rose; or, if the wild rose be intended, to its circular form. In either case the calyx might be meant.

1,562. Khizr, “ the surname of an ancient prophet reputed to have found and drunk of the Water of Life, and therefore to be immortal. He performs miracles, but disappears if suspected. He is confused with Elias and with St. George.” (Redhouse.) (See also Notes 274, 1,201, and 1,698.)

1,563. “ A spiritual relationship ”; i.e., most probably, he had recourse to astrology, which may be called spiritual in so far as the planets are called the spirits of the zodiacal signs. This spiritual relationship is explained by the following passage from the *Encyclopædia of Islām* :—

“ The influence of the stars depends on their individual nature, and also on their position relatively to the earth or to the other stars; the events of the sublunary world and human vicissitudes are therefore subject always to the extremely complex and

variable combinations of very numerous, very varied and very contradictory celestial influences. To know and to combine these influences is the astrologer's very arduous task."

One branch of magic indeed is also called "spiritual", but I do not see that there is anything in it which can be called "relationship", except that in some written charms mysterious combinations of numbers, together with figures, names, and words are used.

Astrology itself, however, was pronounced by Muḥammad to be a branch of magic.

1,564. i.e., there were necessarily crevices between the door and the wall, but these must be supposed to have been hidden by some outer covering.

1,565. This refers to the gap he made (see the last distich but seven), and to his finding the door.

1,566. i.e., as soon as dark night came on, as it were, to the moon considered as a litter.

1,567. i.e., she proceeded as rapidly as the wind.

1,568. i.e., found the castle-door.

1,569. i.e., when the sun rose.

1,570. i.e., when in the seven heavens, in which are six directions, *Virgo* disappeared and the sun rose.

The six directions are north, south, east, west, above, and below.

Nard is the Persian backgammon.

1,571. "The Great Kings," *Kayān*; i.e., the kings of the Kayānian or second Persian dynasty.

1,572. As the pronoun *shīn* in the text refers most probably to the princess, the sense must be that the king prepared to further her business.

1,573. May be taken literally, but possibly means, spoke to him in flattering, eloquent terms.

1,574. The sense is that the hall could scarcely contain the foods provided.

1,575. i.e., they should test the prince.

1,576. "Tarāzian puppets"; i.e., beauties of Tarāz, that city being famous for the beauty of its inhabitants. (See

Note 695) The sense is that she might teach beauties of Tarāz grace and fascination.

1,577. Weights were made of stone.

1,578. i.e., to the princess, who was as a ruby in respect of her resplendent rosy cheeks

1,579. The "sea" and the "sun" both mean "the prince".

1,580. i.e., in a thousand hopes on the part of her relatives and those connected with her.

1,581. "A drop of milk" means metaphorically perhaps spiritual guidance.

1,582. A blue glass-bead being superstitiously thought to counteract the influence of the evil eye, which would be supposed to be particularly efficacious in the case of two perfect beings like the prince and princess.

1,583. "The sweetmeats of her marriage-feast." The word used here is *shakar-rizī*, "sugar-scattering," and may possibly mean the same as the modern *shirīnī-khvarān*, the distribution of sweetmeats at a betrothal. Considerable sums are spent upon these, and the distribution of them is regarded as an important part of the ceremony.

1,584. Canopus, which here means the prince, is a particularly bright star of the first magnitude in the constellation *Argo*, a *Argus*. (See also Note 536.)

1,585. i.e., the prince with the princess.

1,586. "Pomegranates"; i.e., her breasts. "Dates"; i.e., her lips.

1,587. "Black"; i.e., misfortune.

1,588. Lit, "since they drove his steed with redness," "they" referring to the governing powers, or Fortune.

1,589. "The vital spirit"; i.e., the *rūh-i ḥayvānī*, the animal spirit, by which is understood the life, the seat of which is in the heart, and which moves in the veins with the pulsations of the body. (Hughes · *A Dictionary of Islām*.)

1,590. Lit, "the brain of the air was filled with perfume of red roses," the perfume of red roses meaning the sweetness of her eloquent words.

- 1,591. "A musky veil"; i.e., a black veil.
- 1,592. "A rose-bud"; i.e., her mouth.
- 1,593. Lit., "sweet pastilles"; i.e., sweet and eloquent words. "The rose's petals"; i.e., her lips.
- 1,594. i.e., to be reluctant to obey.
- 1,595. i.e., bear the trouble of listening.
- 1,596. Freely translated.
- 1,597. i.e., Māhān.
- 1,598. "Musky"; i.e., black.
- 1,599. i.e., the blackness of night succeeded the silvery whiteness of day.
- 1,600. A compliment to Māhān upon his importance.
- 1,601. A dissociative-associative simile simply expressing that they had passed the house.
- 1,602. The garden was presumably near the Nile.
- 1,603. "The bird of early morning"; i.e. early morning itself.
- 1,604. "Tripod" as referred to "night" is "the moon"; as referred to "monarch" it probably means "a seat or throne" set down on a halt. (Cf. the distich which follows that to which Note 266 is appended)
- 1,605. "Iram's gardens"; a fabulous earthly paradise somewhere in the deserts of southern Arabia (Yaman), constructed by the genii for Shaddād the son of 'Ād. (Redhouse.) (See the Qur'ān, lxxxix., 5-7. See also Notes 90 and 1,203.)
- 1,606. "Beat the tattoo," *duhul bar kashīd*; lit., "raised the drum," which is taken generally to mean "prepared to depart", but is here equivalent to *duhul ba-bālā-yi bām burd*, "carried the drum to the top of the roof," i.e., "beat the drum," *naubat navākht*. This is an allusion to the practice of beating a large drum five times a day at the gate of a king, prince, or governor, the first beat being at dawn.
- 1,607. "The camel" here means the sky. "A gold drum" means the sun.
- 1,608. i.e., an unsolvable mystery, or, a thing from which no good resulted.

1,609. The red glow of early morning is considered here as the blood of night which is killed, as it were, by the coming day.

1,610. Freely translated.

1,611. *Lā ḥaul*, "There is no power," is an exclamation used to ward off the ill-effects of any evil encountered. The full phrase is *Lā ḥaula wa-lā quwata illā bi-'llāh* : "There is no power or strength except in God." Muslims often use this exclamation on meeting a Christian, especially a Christian missionary.

1,612. *Ghūls* are a species of inferior evil *jinn* or demons, who mislead people, especially in deserts, and draw them to destruction, or kill and eat them. For this purpose they assume the form of any human being they please, sometimes taking that of an acquaintance of the person to be misled. They are said also to haunt graveyards and eat dead bodies.

1,613. This means that from the trampling of the *ghūls* the plain rose in the form of dust to the mountain, and from their trampling and shouting the mountain was levelled with the plain. Cf. the *Shāh-nāma* (Turner Macan's edition, vol. 1, p. 243) :

Az āwāz-i tū kūh hāmūn shavad, "The mountain from your voice becomes a plain."

1,614. "The horn and blade," *shākh-shāna* ; i.e., a ram's horn and a shoulder-blade used by mendicants to extort alms. Owing to the threats also employed if their requests were not granted, the term comes to mean also "threatening, terrorizing".

1,615. I have included this distich, but have enclosed it in brackets as probably spurious. It is weak and not consistent with the preceding distich.

1,616. The wearing of a belt is a token of servitude.

The sky by means of the planets governs from an astrological point of view our destinies, and is hence our master. It is a seven-headed dragon in respect of the seven planets, and it is no wonder that it is around us as a belt, since it is a dragon which writhes and coils round its victims like any other serpent.

1,617. i.e., when the dawn appeared, preceding the sun, which is here compared with a lion.

1,618. i.e., all the black *ghūls* had ceased making a noise, and had disappeared.

1,619. Lit., "the demon-rider," but this is ambiguous.

1,620. One who sees a demon is supposed to become demoniacal, crazy, and helpless. (See also Notes 1,342 and 1,525.)

1,621. See Note 1,554.

1,622. One of the names of "desert" is *mafūza*, "a place where people perish."

The "cloth" as regards the desert is its expanse.

1,623. "A gain to the distressed"; lit, "towards the troubled"; but cf. *sūy-i kasī girftan*, "to take the side or part of a person; to protect, to guard anyone."

1,624. Presumably stones.

1,625. i.e., he found nothing but darkness.

1,626. See Note 569

1,627. See Notes 90, 1,203, and 1,605.

1,628. "Thirsty wights"; lit., dry-lipped people.

1,629. i.e., they were so much in demand and so much used that they were troubled, and, as it were, called for help and deliverance. For *ḥalvā* see Note 1,459.

1,630. Lit., "three kisses used its dates." The mention of "three" is so peculiar that one might conjecture "kisses" are not intended, but some kind of "sweetmeat", though there is no dictionary authority for this.

1,631. "Guavas"; or possibly "pears", *amrūd*.

1,632. "Fashioners of gems"; i.e., being themselves as gems.

1,633. "To its bowl"; i.e., to the place itself considered as a bowl.

1,634. *Pālūda*. Described in Steingass's Dictionary as "a kind of sweet beverage made of water, flour, and honey". Some say, "a kind of jelly made of water, starch, and honey." According to others it is "a mixture of grated apples with sugar and cardamoms".

1,635. "White and black" refer in the first place to the colours of the grapes, but the expression means also "good

and bad ”; “ Persians and Arabs ”; “ all creatures ”; “ day and night.”

1,636. These are all, presumably, names of species of grapes, but they are not identified by the dictionaries, and only the first two are mentioned at all as grapes, the *rāziqī*, and the *mulāhī*. The *rāziqī* is not described. The *mulāhī* is given as a species of oblong and whitish grape.

1,637. *Āb-i angūr-u nār-i ātsh-gūn ham bar angūr basta maḥzar-i khūn*. A rather unsatisfactory distich.

1,638. An apparent contrast in colour, but by “ sugar ” reference is made simply to the sweetness of the fruits.

1,639. “ That auspicious lamp ”; i.e., the hole in the cavern through which the light came.

1,640. See Notes 1,342, 1,525, and 1,620.

1,641. “ A single spark ”; or perhaps “ a single sin”, *yak shārāra*. This refers possibly to Māhān’s getting drunk with his friends. Or it may possibly refer to the simple fact of his getting lost at first. (See the next distich but twenty-five.)

1,642. i.e., vile qualities.

1,643. A contrast between complaining of his eyes for what they saw, and stroking (i.e., rubbing) them to wipe his tears.

1,644. See Note 1,611.

1,645. *Bī-’smi’llāh*, “ In the name of God,” is a general invocation preliminary to any act or undertaking.

1,646. For “ the Stream or Water of Life ”, see Notes 274, 1,201, 1,562, and 1,698.

1,647. See Notes 90, 1,203, and 1,605.

1,648. “ A prelude ”; lit., “ a guide.”

1,649. i.e., they blame others for faults which they themselves have.

1,650. Lit., “ they drink a poison ”; i.e., they pervert in their own minds everything good and true which they come across into something bad and false.

1,651. i.e., lies are soon exploded, but truth has something in it that makes it permanent, and this permanence establishes the fact that it is truth. (Cf. the next distich.)

1,652. i.e., a simple person may sometimes entertain idle fancies as truth ; it is only the astute who can always distinguish truth from such fancies.

1,653. For *ghūls*, see Note 1,612.

1,654. i.e., clear your mind of all disagreeable and unhappy ideas and fancies—make it a *tabula rasa*.

1,655. i.e., though I should be in an authoritative position by being as your son, I should consider myself your slave.

1,656. The flowers of the sandal-tree are red.

1,657. Buried treasure was supposed to be always guarded by a snake or dragon.

1,658. i.e., the exhilaration of enjoyment cannot be yours till the morning. (For *halvā*, and “ saffron ”, see Note 1,459)

1,659. i.e., the pleasant fruits of enjoyment will be yours at the dawn. The pomegranate, on account of the colour of its pulp, is likened here to the glow of dawn.

1,660. Lit., “ possessed of ambergris-scented garments.” This is an allusion to the odour of the sandal-tree, and is not to be taken literally, though ‘*ambar*’ may have the general sense of “ perfume ”.

1,661. The north wind renounces the world, as it were, by casting away everything before it

1,662. Both Grecian and Chinese art-workmanship were much admired by the Persians.

1,663. The “ pastilles of camphor scent ” refer most probably to the flowers and blossoms of the garden.

1,664. “ The king enthroned ” ; i.e., Māhān on his couch, the word *takht* meaning both “ couch ” and “ throne ”.

1,665. This refers to the personal charms of the beauties.

1,666. i.e., the candles rested in their hands as they do in lanterns.

1,667. Lit., “ they opened out a foremost place of carpet, or a chief seat of carpet.”

1,668. “ The moon,” named possibly as the most conspicuous object at night, and also perhaps because *māh*, the name of it in Persian, is similar in form to the name Māhān.

1,669. This refers probably to the beauties' bosoms.

1,670. Sandal-wood was bruised with water on a stone and used as a remedy in fever and headache. In a literal sense, Māhān was resting against the sandal-tree.

1,671. Bulgaria, *Bulghār*; i.e., probably the old territory of the Eastern Bulgarians on the west of the Ural Mountains to the north and north-east of the Burtās people, (identified with the Finnish Mordwa), whose land extended from about Saratof to Nizhni Novgorod.

The word *Bulghār* means also the inhabitants of Bulgaria.

1,672. *Halvā*. (See Note 1,459.)

1,673. i.e., I shall shortly have a companion.

1,674. Implies that mere scent is not sufficient to content or please her mind.

But the correct reading may be *bā īb*, "with perfume," not *yā īb*, "or perfume." In this case one would render,

"Content of mind and scent are good conjoined": *Tibat-ī nafs khvash buvad bā īb*

The sense would be that content or pleasure of mind is well added to the enjoyment of scent.

1,675. As regards the rose, the sense is that the latter attracts the nightingale from the tree on which it may be perching.

1,676. "A ruby seal on red cornehan"; i.e., "his lips on her lips," with the secondary sense of a red seal put upon a jar of red wine.

1,677. An 'ifrīt is the most powerful of the hideous evil genii except the *marīd*.

1,678. The reading of the last word in the second hemistich is doubtful. It should probably be *tūz* or *tōz*. This might possibly represent the town of Tūz or Tōz, which, according to the *Burhān-i Qāṭi*, was a flourishing place in the reign of Qubād, a king of the Sāsānian dynasty, and was situated near Ahvāz in Khūzistān (Susiana).

Ahvāz, which is now a deserted town, is in latitude 31° 33' N., and longitude 48° 45' E.

According to other authorities Tūz or Tōz was a town near Kūfa in 'Irāq 'Arabī, to the west of Khūzistān.

The town is mentioned in Firdausi's *Shāh-nāma*. I am not aware, however, that the town was notable for a particular kind of bow, and if the correct pronunciation of the name be Tōz, as given by Vullers, and the rhyming word be pronounced *kūz*, as given by Steingass, we cannot properly read Tōz in the second hemistich.

I do not know, however, of any other rhyming word that would give sense here.

1,679. i.e., the effects of sensual love are pernicious, but they are not appreciated as such till after satiety

1,680. This and the next distich are most probably remarks of the Author's

The meaning of the first is, "Do not give way to lusts and passions, since doing so is detrimental to the intellect and the higher spirit"

The sense of the second is that as you should not dwell in a street where the police-director is a thief, since the result would be the loss of material possessions, so you should not yield to lusts and passions, the result of doing so being the loss of intellectual and spiritual possessions.

1,681. Lit., this-like (act) and that-like (act) are befitting.

1,682. i.e., if the pursuit of objects which are apparently beautiful, but are radically and essentially ugly, did not lead to evil and unpleasant consequences, then they would be really beautiful, but it is implied here that the consequences are evil and the objects, therefore, really ugly, though at first apparently beautiful.

1,683. "The White Dīv," i.e., "the White Demon," *Dīv-i Safīd*, is described in the *Shāh-nāma* as the general in chief of the army of Māzandarān (Hyrcania), and as a being of gigantic stature, *black* in face and body, but with *white* hair. From this last quality he probably derived his agnomen. He was killed by the Persian champion Rustam, who came to Māzandarān to deliver King Kai-Kā'ūs and his army who were held captive there.

1,684. "The willow"; probably an allusion to Māhān in respect of his trembling, the willow apparently being confused

with the aspen. (Cf. *bid-vash larzān*, "trembling like a willow." Cf. also Note 1,759.)

1,685. This, of course, refers to those who appeared at first beautiful, but were ultimately found to be hideous

1,686. "The sweet basil of the shining day" means "the sun" or "the sun's rays". (Cf. *varhān-i zard*, "yellow basil"; "the sun's rays.")

1,687. "The flag," *rāyat*. The correct reading may, however, be *āyat*, "the miracle or wonder."

But "a flag", however, is a thing *set up*, and since it flutters may be called fickle.

In the second hemistich I venture to conjecture *tirf*, "fickle, changeable," for the *tarfa* or *tuṣfa* of the editions I have consulted, none of which make good sense.

1,688. Ants and snakes were associated with graves and desolate places.

1,689. In the Turkish book of stories edited by Major Rif'at Bey it is said that dogs' dung is used in tanning leather.

1,690. Lit., "He said to himself."

1,691. "A skin drawn over blood"; i.e., the human body; but there is a sub-allusion to a skin of wine.

1,692. "Wine outside"; i.e., the beauty of colouring of the human face.

1,693. Lit., "Many a keen man who buys a snake-stone thinks it a snake-stone, (but) sees a snake in the basket."

The "snake-stone", *mār-muhra*, is a stone found in the head of a snake and supposed to be an antidote against its poison.

1,694. "This dry bag," *in kharīṭa-yi khushk*; i.e., the world in respect of the earth, which in the East, at all events, is often dry.

1,695. i.e., find things which they thought most charming and valuable comparatively worthless.

1,696. The lady who tells the story to Bahrām is speaking here on her own part.

1,697. i.e., suffered distress.

1,698. Khizr. "The prophet Khizr, who discovered and drank of the Water of Life, figures in Oriental tradition as the vazir

of Iskandar (Alexander), and also as Elias and St. George, on the supposition that the same soul animated them by transmigration." (Steingass) (See also Notes 274, 1,201, and 1,562.)

1,699. See Notes 274, 1,201, 1,562, and 1,698.

1,700. "The colour of the world"; i.e., presumably "green"; but blue and green are commonly confused in Persian, and we must bear in mind too that the sky is frequently alluded to as green.

1,701. i.e., brilliant prosperity attends him, as the sun attends the sky.

1,702. The flower is probably the heliotrope, which is esteemed for its fragrant odour. Its "round loaf" is its yellow stamens, which by a poetical fancy the Author conceives as coming from the sun, to which the flower constantly turns.

1,703. The epithet is applied in consideration of the similarity in colour between the earth and some sandal-wood. (See the next distich and the end of this story.)

1,704. A reference to the odours of early morning.

1,705. By "Chinese doll" is meant a beauty of Chinese Turkistan.

1,706. *Kausar* is supposed to be a river in Paradise.

1,707. By "shells", i.e., oyster shells, are meant different parts of the sky. By "collyrium-coloured ocean", i.e., black-coloured ocean, is meant the sky at night.

By "pearls" are meant stars.

By the "water-dragon" is meant darkness.

The sense of the distich is simply, "When the stars appeared in the dark sky."

1,708. i.e., sweet and eloquent words from her lips.

1,709. i.e., the king.

1,710. See Note 1,459. "Saffron" means here an enlivening story.

1,711. "The Sun"; i.e., the king.

1,712. The word *chāh* means both "well" and "pit". By "pit" is meant here danger.

1,713. Lit., "he drank the water of his mouth from (the water of) his heart"; i.e., he wept tears of blood and suffered affliction in his painful longing.

His longing was "affliction", *āb-i jigar*, lit., "water of the liver or heart."

1,714. i.e., he wept tears of blood from his heart until it was dried up.

1,715. A play upon the word *āb*, "water; lustre." The word, however, in these two senses comes from two different roots

"Stones" is an approximation to the double sense of "sang", i.e., "precious stones," and "rocks", in both of which "water" may be said to be, in a way, prisoned

1,716. i.e., the water or lustre of the rubies was no consolation in the absence of real water. Their uselessness in these circumstances would cause "water of the eyes", i.e., "tears," to flow.

1,717. i.e., as the stone or rock may prison the water, so that stony-hearted man kept to himself the water he had.

1,718. i.e., Bad behaved to him in accordance with the import of his name

1,719. i.e., do not think you are clever enough to get water from stone or rocks; or, more particularly, real water from these precious stones.

1,720. "Asperse my name", lit., "bear away the water or lustre of my face."

1,721. "Hot fire"; i.e., "eyes," in respect of their fiery glances and light. It should be remarked that the eyes were supposed to see by a light of their own.

1,722. See Notes 274, 1,201, 1,562, and 1,698.

1,723. He means probably that by depriving him of eyes he will be able to take all his property with safety to himself.

1,724. The rhetorical merit of the hemistich consists in bringing together *khāk*, "earth" (translated for clearness "clay"), and *bād*, "air" or "wind".

1,725. Eyes are compared with narcissi.

1,726. The "crown"; presumably, the "head". The "gems"; i.e., the "eyes".

1,727. "Desert king"; lit, "lion."

1,728. "Whose moles with Hindūs vied"; i.e., "whose moles were black."

1,729. An allusion to the clearness and beauty of her skin.

1,730. i.e., she reduced the moon to a desperate condition by excelling it so much in beauty. At the same time, the "moon" may refer to her own "face".

1,731. "Babylonian spells." Babylon was famous for its magic. The term means here "her fascinating arts".

1,732. "Life's Stream"; i.e., "the Stream or Water of Life." (See Notes 274, 1,201, 1,562, and 1,698)

1,733. "That lamp of his eyes"; i.e., the Kurd's daughter.

1,734. Lit., "to break his bile." (See the next distich.)

1,735. The eyes are compared with the onyx.

1,736. See Notes 274, 1,201, 1,562, and 1,698.

1,737. Lit., "till she left no juice or essence in them," i.e., in the leaves; but the mode of expression seems to denote the contrary of what is intended.

1,738. It was the custom to bind the eyes of the ox which threshed the corn.

1,739. i.e., when Good opened his eyes.

1,740. "The pearl-casket" means Good's mouth, which he opened in eloquent speech.

1,741. i.e., he prostrated himself in devotion and thanksgiving to God.

1,742. i.e., the fire of love.

1,743. i.e., simply, "he wept," his tears being likened to white blossoms.

1,744. Lit., "you have borne airs much from strangers."

1,745. "Your brand"; i.e., the fact of my being in your service.

1,746. i.e., I ought not to suffer additional pain by incurring further obligations.

1,747. i.e., they were insane (with grief).

1,748. This is somewhat similar to the expression explained in Note 1,396.

1,749. The Kurd is referring to what he himself should not do.

1,750. i.e., the goodness of the Kurd's daughter is too manifest to be concealed

1,751. i.e., either the nightingale or the dove.

1,752. "The eastern sultan"; i.e., the sun.

1,753. Mercury, the god of wisdom. Venus, the goddess of beauty and music.

1,754. "*Shagūfa*" *et florem et vulvam significat.*

For "the Fount of Life", see Notes 274, 1,201, 1,562, and 1,698.

1,755. *Kausar*, supposed to be a river in paradise.

1,756. An epileptic was supposed to be possessed by a demon.

1,757. i.e., his attendance on her led only to his bewilderment and distress.

1,758. "An intimate," *maḥramī*; i.e., one who has the right of admittance to the ḥaram.

1,759. "A willow"; most probably an aspen. (See Note 1,684)

1,760. We should say, "with the eyes of a fawn or a gazelle."

1,761. See Note 1,741.

1,762. See Note 1,758.

1,763. "The register of acts." *Jarīda-yi jahd* (lit., "the account-book of efforts") seems equivalent here simply to *jarīda-yn kār*, "the account-book of acts or transactions"; i.e., the book in which one might be supposed to register one's transactions or undertakings with a view to what is due to oneself and to others.

1,764. *Galra*; i.e., *galia moschata*, a perfume composed of musk, ambergris, camphor, and oil of ben-nuts. Most of the ingredients of the perfume being dark in colour, down or hair on the face is compared with it. "Musky hair"; i.e., black hair.

1,765. In despite of bad, or Bad, the proper name of the man being taken from the appellative.

1,766. i.e., *puellam stupravit.*

1,767. By Kisrá (Chosroes) is often understood Nūshīrvān the Just, a Sāsānian king in whose reign Muḥammad was born; but it is a title applied to any one of the Sāsānian kings of Persia. It is said to be the Arabic form of the Persian Khusrau, but it is used by Firdausī as the name given by King Qubād to his son Nūshīrvān on the birth of the latter.

Kai-Kā'ūs was the name of a king of Persia of the Kayānian or second dynasty. Kai, king, is a title applied to any king of that dynasty.

1,768. *Nard*, the Persian backgammon.

1,769. "His good and bad"; i.e., his good and evil fortune.

1,770. Or, "with no thought of good," both senses being admissible.

1,771. i.e., "O you, who will be beheaded."

1,772. *Mubashshir* means "a bringer of good tidings". It is slightly similar to *Sharr* (or *Shar*), "Bad," his real name.

1,773. Lit., "he laboured to do nothing but buying (i.e., thinking of, or looking for) sandal-wood."

1,774. The sandal-wood intended in this story is presumably the species *santalam Freycinetianum*, which is of a light yellow colour. By calling it free from colour, *az rang khālī*, the Author means possibly that it is of a semi-neutral tint.

In the second hemistich *rang*, "colour," has probably any or all of the meanings "beauty, clearness, brilliancy, splendour, grandeur, power, advantage, capital", the absence of which may be predicated of earth or dust, as mere earth or dust, without consideration of the productive power of the earth.

1,775. *Gard*, "dust," means also "distress, trouble, affliction, worry".

1,776. i.e., he kept her always in absolute retirement.

1,777. i.e., when the sky whitened itself, or dawn appeared, through the sun which was soon to rise.

1,778. The sign of the Fifth Clime is the sign ruled by Venus, i.e., *Libra*. In fact, Venus is assigned to the Fifth Clime, and not to the Seventh.

1,779. i.e., Venus, the minstrel of the sky, gave him honour.

"The five turns," i.e., of music, is a reference to the music which was played five times a day before the palace of a king, prince, or governor.

1,780. "The Greeks" are the day. "The Ethiop van" is the night. The meaning is, "Until day and night, meeting in conflict, night conquered and succeeded day."

1,781. "Sky-prepared collyrium" means "darkness in the sky", collyrium being of a dark colour.

1,782. *Halvā*. (See Note 1,459.)

1,783. "A honey-fount from cornelian"; i.e., sweet and eloquent words from her mouth.

1,784. Expresses her distracting fascination, without regard to the presence of lovers.

1,785. Joseph, the type of manly beauty.

1,786. *Iram*. (See Notes 90, 1,203, and 1,605.)

1,787. "Kauṣār's stream," one of the supposed rivers of Paradise.

1,788 "Life's Water"; i.e., "the Water or Stream of Life." (See Notes 274, 1,201, 1,562, 1,698.)

1,789 Beauty without flaw is supposed to be particularly subject to the influence of the evil eye.

1,790. i.e., its four walls served, as it were, as glass beads, supposed to ward off the effects of magic and the evil eye.

They were also as "an encompassing protecting line", here called *khaṭṭ-i pargār*, but presumably equivalent to *khaṭṭ-i ḥiṣār*, "a circle drawn by a conjurer round himself or others for protection."

It is possible to translate, "were raised on its four walls four beads of glass," but I think the sense is not to be taken as literal.

1,791. It is implied in the first hemistich that the man by entering the garden brands it, i.e., impairs its beauty.

The sense of the second hemistich is that the man must expect to see a keeper in so fine a garden, and should therefore not break into it.

1,792. i.e., what I have suffered is through my own fault.

1,793. i.e., enjoy the sight of the festivities in the garden.

1,794. "His human nature"; i.e., his nature as a man endowed with a rational soul which distinguishes him from the lower animals.

1,795. A compliment to the beauties, by which they are likened to the *hūrīs*. (Cf. Note 1,192.)

1,796. i.e., the narrow beam of light at the aperture was as the source of a stream which widened out into the spacious waters composed, as it were, by the garden and by the beauties disporting themselves in it.

1,797. i.e., crowded with beauties of cypress-like form.

1,798. This and the preceding distich are apparently remarks of the Author's.

1,799. "Other apples"; i.e., the apples of the garden.

1,800. i.e., they went under the water.

1,801. By "moon", *māh*, is meant each beauty. "Fish" in Persian is *māhī*.

1,802. The *diram*. (See Note 569) *Dirams* mean here moonbeams.

1,803. i.e., *puellarum pulchritudine visa ejus membrum virile se erexit*.

1,804. i.e., their fair and bright skins scintillated, as it were, with pearls.

1,805. An allusion to their bosoms and chins.

1,806. *Bīstūn*, which is taken popularly to mean "columnless", as though from *bī-sutūn*, is a mountain which Farhād, the lover of Shīrīn, cut through at her command. The story is told in Nizāmī's poem *Khusrau-u Shīrīn*.

The real meaning of the hemistich is that their beauty would have, even upon those sexually deficient, the effect alluded to in Note 1,803. (See also Notes 1,163, 1,165, 1,234, and 1,555.)

1,807. For Farhād, see Notes 1,163, 1,165, 1,234, and 1,555.

1,808. "The milky stream which Shīrīn's Palace had."

There is no allusion to this that I have seen in Nizāmī's poem, *Khusrau-u Shīrīn*.

Qaşr-i Shīrīn, "Shīrīn's Palace," was and is, however, the name of a town in Kermānshāh, Persia, situated on the Holvān

Chāi (Stream), and the fact that Holvān (Hulwān) means "being sweet", or "sweetness", and that *shīrī*, "milky," might also, as *shīrīn*, be rendered "sweet", may, I think, offer us an explanation of the Author's allusion. Qasr-i Shīrīn is in about latitude 34° 28' N, and longitude 45° 34' E. Istakhri (about A.D. 950) places it in 'Irāq 'Arabī, five stations (i.e., about 100 miles) east of Baghdād. As a matter of fact, however, it is about 105 miles north-east of Baghdād, and nine or ten miles within the present-day Persian border. The Holvān Chāi flows into the Diyāla, a tributary of the Tigris.

It might be added that although, in accordance with the dictionaries, I have translated *shīrī* as "milky", such attribute can scarcely be applied to a stream except in respect of the quality "sweetness", which is connoted by "milk". There is no reason either why *shīrī* should not amongst its senses have that of *shīrīn*, i.e., "sweet."

As an alternative, however, it may be suggested that the stream in question might be that which Shīrīn wished to flow through the rock of Bīstūn when Farhād, at her request, had cut through that rock. (See also Notes 1,163, 1,165, 1,234, and 1,555.)

1,809. *Qāmat* and *Qiyāmat*, "stature" and "Resurrection", are used together rhetorically because of their similarity in sound; but *qiyāmat*, besides "Resurrection", means "a great disturbance" or "the cause of one", such as a beautiful woman who causes disturbance amongst her lovers.

1,810. See Note 1,803.

1,811. Aperture and hole in one sense mean the aperture or hole through which he was looking; *sed sensu altero vulvam significant. Et avis et anguis membrum virile significant.*

1,812. "Grecian face" means fair face. "Ethiop locks" mean black locks.

1,813. The "laden cypress", perhaps better here, "cedar," means literally the tree so laden by branches and foliage as to droop over any water that might be near. Metaphorically the "cypress" means the form of the beauty, and "pomegranates" her breasts.

By their being "dipped in water" is meant their being on her white, resplendent bosom or body. *Āb* means both "water"

and "lustre", but in each respective sense is from a different root.

"Water dipped in pomegranates" signifies literally their juiciness; metaphorically it means that there was lustre, whiteness and resplendency in her breasts.

1,814. Lit., "love would become sober, and intellect drunk."

1,815. From this and several of the following distichs it would appear that the word *khvāja*, "master," means in this story a learned religious man of an ascetic character.

1,816. "The musk-deer" means here the beauties, and "the cheeta" the master.

1,817. i.e., as ushers.

1,818. *Ghurfa*, "an upper room," means also "paradise, the seventh heaven".

The meaning is that when they took her into the room and closed the door upon her, she being as that which made the beauty of heaven, they closed the door of heaven.

1,819. i.e., had made his business well-ordered or concordant, as a harp is "harmonious", *bā-āhang*. *Chang*, rendered "harp", means also "Mānī's book"; i.e., the collection of paintings by Mānī or Manes, the founder of the sect of Manichæans, so that the hemistich might be rendered, "had ordered his affairs like Mānī's book."

In this case the sense would be, "had arranged his affairs in fine style."

1,820. "Drew, from her, iron from silver"; i.e., robbed her silvery bosom of its iron-hard heart. "Silver which was gold"; i.e., of course, in value, not colour.

1,821. For an explanation of the expression "in chiding tones", see Note 943.

1,822. *Parda*, "curtain," means also "music". The sense is presumably, "Where and how do you live?"

1,823. i.e., *illam vitare voluit*.

1,824. "The place"; i.e., the room in which they were.

1,825. See Note 1,784.

1,826. "The gardener"; i.e., the master.

1,827. "A cup of wine"; i.e., the beauty.

1,828. This refers to the accident that had happened.

1,829. i.e., of my heart and peace.

1,830. "The yellow wall-flower" (*cheiranthus cheiri*). This is probably the equivalent here of the word *khārī*. Redhouse, however, gives also "the stock-gillflower" (*matthiola odoratissima*).

1,831. i.e., his fair face became yellow through vexation.

1,832. i.e., they made all clear and easy, and showed the way.

1,833. "The rose" means the master, and "the rose-water" the lady.

1,834. "The cypress" means the lady. (For the "free cypress", see Note 1,246.)

The "jasmine and Sāmānian rug" refer to her fairness and colouring.

The Sāmānians reigned in Eastern Persia for 128 years, the last king dying in A.D. 999. It is to be presumed that Sāmānian carpets were still existent and famous in the Author's time.

1,835. In this distich "the cypress" means apparently the master, and "the rose" the lady.

1,836. *Khāna-gīr*, "house-securing," or "taking a house", is explained as "the fourth of the seven rounds of the game of *nard* (the Persian backgammon)". For an account of this game reference may be made to Dr. Hyde's work, *De Nerdiludio*.

The sense intended by the metaphor may, I think, be understood without explanation.

1,837. The "panther" means the master; the "deer" the lady.

1,838. "The inspector (or superintendent) of police of a town," *shāhna*.

1,839. "The censor," or "censor-inspector", *muhtasib*, who inspects weights and measures, and corrects immorality.

1,840. *Vā rasīdand-ash az chunān khvārī*. The B. ed. of 1328 reads,

Bar kashīdand-ash az chunān khvārī: "from such dejection did they raise him up."

1,841. See Note 1,815.

1,842. "Raised its standard to a wall"; i.e., I think, "rose as a wall." I do not think a real wall is meant, though it may possibly be so.

1,843. I have translated from the B. ed. of 1328, with which several of the I.O MSS. agree:

Bar sar-ash bīsha-ū ba-bun ghārī, suggesting, however, *bīsha-ī* for *bīsha-ū*.

I.O. MS. 1168 has,

Bar tah-ash bīsha-ī, ba-bar ghārī: "At the bottom of it (was) a wood, at the breast a cave."

The literal rendering of the reading of the B. ed. is, "On its head a wood, at the root a cave," and the sense is, I think, that the branches and foliage of the jasmine-trees formed, as it were, a wood, and that near or behind the lower parts of the trunks there was a cave.

1,844. "No better place"; lit., "no better court, place of congress or meeting."

1,845. "A pleasant couch"; lit., "a place of business."

1,846. "The curved dome"; i.e., the sky in the sense of fortune.

1,847. "The master's court." (See Note 1,844.)

1,848. "Pomegranates, narcissi"; i.e., breasts and eyes.

1,849. "The dawn" means both the lady and the real dawn.

"A pair of shears" means both the two girls who are ill-using her, and also streaks of the dawn, which the Author likens to shears.

1,850. He implies that he himself is to blame.

1,851. i.e., the pure should receive good treatment from all sensible people.

1,852. The argument in this and the two preceding distichs is that since God had hitherto saved him from misfortune, he should take the misfortunes which had just befallen him as a token that he was about to commit a sin, and as a warning against it.

1,853. i.e., the covetous eyes of lustful passion looked upon their love.

1,854. "Beasts of prey"; i.e., illicit passions.

1,855. "The puppet-playing sphere" is the sky, which acts through the planets as a showman plays puppets.

1,856. The "world's pole": "one of the two points in which the axis of the earth is supposed to meet the sphere of the heavens; the fixed point about which the stars appear to revolve. These two extremities or fixed points are called 'the poles of the world'." The pole star is the nearest star to the northern of these two poles

The meaning of the distich is that the streaks of dawn (gossamer) appeared above the horizon to the north pole.

"The spider of the astrolabe" is the centre of the *rete* which looks like a spider in the middle of its web. This web-like part of the astrolabe is compared here to the white lines of dawn.

But this and the preceding distich might be rendered:

"When from the mountain rose the fount of light, (and) banished from the world the evil eye:

"the spider of the astrolabe at dawn when to the world's pole it spun gossamer,"

and in this rendering the "spider" would represent the "sun", the "astrolabe" the "sky", and "gossamer" "the sun's rays".

The astrolabe may be said to represent the sky, since it is an arrangement of rings representing, besides the equator, the prime meridian, the ecliptic, etc. (See Chaucer's *Treatise on the Astrolabe*.)

1,857. "A lamp"; i.e., the sun.

1,858. i.e., subjection to illicit passion.

1,859. "The portion"; i.e., the marriage portion which the bridegroom engages to pay the bride. (See Note 1,526.)

1,860. *Et gallus et piscis membrum virile significant.*

1,861. i.e., amongst all living creatures.

1,862. Zoroastrians were called *sapīd-pūsh* or *sapīd-jāma*, "clad in white."

1,863. "Domes"; i.e., the domes, the seven skies.

1,864. "Saturn and Jupiter in aspect trine." Two planets are in trine aspect when they are 120 degrees, i.e., four zodiacal signs, apart from one another. The symbol for this aspect, which is favourable, is Δ .

1,865. The sun passes from *Pisces* into *Aries* on the 21st of March, which is in Persia the beginning of the New Year and of Spring.

1,866. "Khizr-like." (See Notes 274, 1,201, 1,562, and 1,698.)

1,867. "A Nile"; i.e., the celestial Nile, one of the supposed rivers of paradise.

Salsabil is also the name of a supposed stream in paradise.

1,868. "Aloes"; i.e., aloes-wood, likened in respect of its colour to the earth.

1,869. i.e., caused the flowers to grow.

1,870. i.e., devoted itself to making them grow and flourish.

1,871. i.e., the sun shone brightly without clouds or mist. Mirrors were made of metal.

1,872. This hemistich might also be rendered:

"The plants increased the lustre of the eyes": *Sabza garuḥar fuzūda bīmish-rā*.

1,873. i.e., the snow was melted by the heat of the sun and flowed down into the river.

1,874. *Galīa*; i.e., *galīa moschata*, a mixture of perfumes containing musk. (See the latter part of Note 146.)

1,875. A reference both to the colour of the red lotus and also to the fiery heat of the sun.

1,876. The (white) blossoms of Spring are likened to pearls, which pearls by their number are made "wide-spread" (i.e., abundant), *farākh*, as the tulips' petals are *farākh*, though in another sense, i.e., that of "wide". I have attempted to convey the double meaning by the term "wide-spread".

1,877. i.e., the cypress and box-tree intermingled their foliage.

Allusion is made to the comb-like leaves of the cypress, and the curliness of the foliage of the box-tree.

1,878. The "gold ingots" are the yellow stamens.

1,879. Both "pastils" and "stars" mean flowers; i.e., the flowers were scattering themselves or were scattered.

By the use of the word "stars" for "flowers" it may be said, too, that the former were scattered or dispersed before the Resurrection. (See the Qur'ān, lxxxii., 1, 2.)

1,880. "Saffron." (See Note 1,459)

The distich implies that the fenugreek and the saffron grew close together.

By "tears" may be meant the stamens, or, perhaps, dew-drops.

By "smiling" may be meant displaying its clusters of red flowers.

1,881. i.e., simply, the anemone had been created red.

1,882. i.e., appearing in their whiteness as pearls.

1,883. The stem of the hyacinth is likened to the style used for applying collyrium.

The dark blue blossom of a species of hyacinth is compared with tutty or collyrium.

The sense of the hemistich is that the hyacinth showed itself in its beautiful colouring.

1,884 *Dīlam*, a region and town in Gilān on the Caspian, the inhabitants of which had curly hair. (See also Note 280.)

1,885 The forked or double-headed arrow is not adequately described in the dictionaries, but it is mentioned by them as a *cutting* weapon. This, taken with the simile in the hemistich, would tend to show that the head of it had the shape of a crescent moon, the inner curve being sharp like a knife. The scalloped edge of many leaves, especially that of the holly, gives examples of this shape.

The grass is likened to shears on account of its bifurcations.

1,886. The jessamine blossoms later than the yellow wall-flower.

1,887. In connexion with the rose the "gold" refers to its stamens, and the silver to its petals. As regards the loved one the "gold and silver" mean her ear-rings.

1,888. Lit., "From the bane of the 'arrows' (*bīd-barg*, which means literally 'willow-leaves') of Autumn's winds the branches (of the willow) were biting (their) hands on account of their lost 'willow-leaves' (*barg-i bīd*)."

The hands or fingers of the willow are of course its leaves, and if the sense is not purely metaphorical, these leaves must be the early buds, which on account of their short and stunted appearance might suggest the idea of their having been bitten.
Wa-'llāhu a'lam.

1,889. i.e., played them for itself. (See Note 1,779)

1,890. i.e., pierced them by its shrillness.

1,891. The *Zand*; i.e., the Zend Avesta, the Zoroastrian Scriptures. "The *Zand*-intoner" is the nightingale.

1,892. For an account of the expression *khāqān-i Chīn*, see Note 694.

With regard to the people now spoken of, and their irruption, the following account by Canon Rawlinson (*The Seventh Oriental Monarchy*) may be quoted:—

"Various names are given to the people with whom Persia waged her wars during this period. They are called Turks, Huns, sometimes even Chinese; but these terms seem to be used in a vague way, as Scythian was by the ancients, and the special ethnic designation of the people appears to be quite a different name from any of them. It is a name the Persian form of which is *Harthal* or *Harathêleh*, the Armenian *Hephthagh*, and the Greek *Ephthalites*, or sometimes *Nephthalites*.

"Different conjectures have been formed as to its origin; but none of them can be regarded as more than an ingenious theory. All that we *know* of the Ephthalites is that they were established in force, during the fifth and sixth centuries of our era, in the regions east of the Caspian, especially in those beyond the Oxus River, and that they were generally regarded as belonging to the Scythic or Finno-Turkic population, which, at any rate from 200 B.C., had become powerful in that region. . . . It is probable that they belonged to the Thibetic or Turkish stock, which has always been in advance of the Finnic.

"We are told that the war of Varahrān V. (Bahrām V.) with this people commenced with an invasion of his kingdom by their Khacan or Khan, who crossed the Oxus with an army of 25,000 (or according to others of 250,000) men, and carried fire and sword into some of the most fertile provinces of Persia. The rich oasis, known as Meru or Merv, the ancient Margiana, is especially mentioned as overrun by his troops, which are said by some to have crossed the Elburz range into Khorassan and to have proceeded westward as far as Rei, or Rhages. When news of the invasion reached the Persian court, the alarm felt was great; Varahrān was pressed to assemble his forces at once and encounter the unknown enemy; he, however, professed complete indifference,

said that the Almighty would preserve the empire, and that, for his own part, he was going to hunt in Azerbaijan, or Media Atropatene. During his absence the government could be conducted by Narses, his brother."

Bahrām, however, started from Azerbaijan with a small force, and, marching by night and carefully masking his movements, reached the vicinity of Merv, and by a night attack completely defeated the invaders and drove them back across the Oxus. The Khāqān was killed, and no further hostilities occurred in this quarter during the rest of Bahrām's reign.

In a footnote Rawlinson says, "Mirkhond calls the invader 'the Khācān of China', though he speaks of the army as composed of Turks." (See also Notes 694, 991, and 995.)

1,893. "Each dragon"; i.e., each warrior.

1,894. *Rāst-rūshan* means Straight-bright.

1,895. Narsī (Narses) had been previously the king's vazīr. Bahrām had also a brother of the same name. (See Note 1,892.)

1,896. An allusion to the wolf which was reported to have devoured Joseph. (See the Qur'ān, xii., 17, 18.)

1,897. Sīyāvash was the son of King Kai-Kā'ūs. He was falsely accused of making love to his step-mother, but when cast into fire escaped from it unscathed. He was ultimately killed by Afrāsiyāb, king of Tūrān.

1,898. For an account of Jamshīd, see Note 1,377.

1,899. Darius. Firdausī mentions only Dārūb and Dārā as the Darii, the second the son of the first. Dārūb, he recounts, died a natural death, and Dārā was stabbed by his vazīr Jānūsiyār, with whom and another vazīr, Māhiyār, he had fled from the victorious Alexander. Alexander afterwards had both vazīrs put alive upon the cross, where they were stoned to death by soldiers. Nizāmī must therefore be speaking metaphorically of the sufferings of Darius at the hands of his servants.

1,900. i.e., they have so much wealth that they are sated before being able to use it all, and it consequently goes to waste, and, if perishable, is spoilt.

1,901. The Author apparently means here by "earth" the particular mode of treatment applied. If earth is put into water it makes it turbid and spoils it, but, if it is used to filter it, it makes

it clear and useful. So wealth, if treated improperly, is useless, but if treated properly it is valuable.

1,902. The sense of *shavad* here is apparently not "should come", but "should go"; i.e., "should not come" (rendered here "be used not"), for cf. the next distich but two.

1,903. I have translated from the reading:

Hama-rā rāst-kārī az kam-u bīsh
rāst rūshan shuda(h) ba-rishva-yi khvīsh.

The meaning is that the probity of no man was accounted perfect unless he bribed with the whole of his possessions. The implication that he was thus obliged to surrender his all makes this reading practically equivalent to that of the B. ed of 1328, which is as follows:

Hama-rā Rāst-rūshan az kam-u bīsh
bi-s'tad ān az barāyi rishva-yi khvīsh.

"All, whether more or less, Rāst-rūshan took as bribes (the people had) to (offer) him." The sense, however, of the adverbial locution *az kam-u bīsh* is quite different in the two readings.

1,904. A rhetorical paradox. The meaning is that the richer a man was the more likely he was to be noticed and utterly stripped.

1,905. "In others' hands"; i.e., in the hands of the house-thieves, who were of course the *vazīr* and his agents.

1,906. "No one could strike a balance to the good"; lit., "no one wrote a sum-total for income": *dakhl-rā kas fazāhki na-nvīshī*.

1,907. i.e., no one would clear up the darkness of the secret.

1,908. i.e., the sky or fortune.

1,909. Lit., "the more he sought water the less he found it."

1,910. i.e., firmly, tightly, as a stone is bound up, as it were, in itself.

1,911. "A sun-stirred dawn" means the white light of the dawn which is stirred up, as it were, by the sun, with perhaps some reference to the ruddy light of the sun about to rise.

The sense is here that the old man's hair was white, and possibly too that he had a ruddy face.

1,912. i.e., he no longer attended to his business.

1,913. *Chand narubat qivām dāshtam-ash*. *Qivām* is here apparently equivalent to *qiyām*, which means "forbearing (with), making no change (as regards)".

The B. ed. of 1328 has,

Chand narubat mu'āf dāshtam-ash: "I pardoned him on several occasions."

1,914. i.e., of course, from the present owners of the sheep and dog.

1,915. i.e., the course or policy pursued by the shepherd, which served as a model for the king.

1,916. *Dar namūdār-i in qazīyat-i man*.

The B. ed. of 1328 and some of the I.O. MSS. read,

Dar namūdār-i amanīyat-i man: "Within the purview of my trust."

1,917. i.e., there must surely be some traces left.

1,918. *Rūz or rūzgār siyāh shudan (bar kasī)*, "for the day or time to become black (to a person)," means "his becoming distressed". With regard to "the list", the sense is that it was written with black ink, but there is also some allusion to the wickedness of the *vazīr* as shown in the list.

1,919. "He said, Where grief and joy must bear their part," the king may kill, the *vazīr* intercede: "*Guft, Dar sharh-hā-yi mālām-u sūr,*" *kushtan az shah, shifū'at az dastūr*.

The first hemistich rendered more literally is,

"He said, In the proportions, or assessments of mourning and feasting."

The sense of the distich is that in life grief and joy bear certain proportions to each other. The king who is all powerful may be sometimes severe, but it is the duty of the *vazīr* to seek to mitigate this severity if it seem to transgress the bounds of justice. In the next distich, however, the king intimates that the *vazīr* instead of trying to mitigate severity, which it is his duty to do, has used nothing but severity and oppression, and by doing so has blackened the name of the king who, being all powerful, is considered the real and responsible author of the oppression.

The B. ed. of 1328 reads,

Guft, Dar shahr-hā-yi mātām-u sūr : "He said, In towns where people mourn or feast."

1,920. This seems opposed to the general idea that *Chien qui above ne mord pas*, but all the editions I have consulted read, *bi-khurūshand*, and not *na-khurūshand*. It forms a parallel, however, to the conduct of the *vazīr*, who does make an outcry in accusation when he lacerates by robbing.

1,921. *Kas ba-raf'-ash qalam nayārad pīsh*; lit., "no one will advance the pen for his dismissal"; i.e., probably, write and petition for his dismissal; but *qalam pīsh āvardan* is not given by the dictionaries, the nearest to it being *qalam āvardan*, "to write." One might suggest *'alam pīsh āvardan*, "to advance the standard," which would be, I think, practically equivalent to *'alam burdan* or *bastan*, "to set up the standard"; i.e., "to prepare to contend."

1,922. i.e., in the sombreness of his disgrace the light of truth will best appear.

Another sense may be that the light of the king's angry reproaches striking suddenly upon the darkness of the *vazīr*'s wickedness will show it up more distinctly.

1,923. "Two-sworded" refers to the white streaks of dawn which extend from the east to the north and south.

"By its single stroke" means by the simultaneous appearance of these streaks.

The second hemistich signifies "deprived the moon of its more ruddy colour".

1,924. This distich may also be rendered, "'Tis clear to me as truth that through your means truth has departed, clearness passed away": *Az tu bar man chu rāst rūshan gasht rāstī raft-u rūshanī bi-guzasht*.

1,925. i.e., of the threatenings or strokes of the sky or fortune which may affect me and my people.

1,926. Theologians and other learned and distinguished men wore a special kind of turban.

1,927. I have translated from the reading of the B. ed. of 1328 :

īnchunīn kas chunīn barād tauqīr.

I.O. MS. 1168 reads,

īnchunān bih vazīr, ū na vazīr.

I think the second *vazīr* in this has the sense of "helper", and should translate,

"well (used) thus the *vazīr*, he (was) no help."

1,928. i.e., they used their wits against him who had used his against them; or they injured the injurious. Or, possibly, they used words as bitter as his deeds had been.

1,929. Lit., "burnt at the fraud on his life": *sūkht bar ghabn-i زنداغāni-yi ū*. This is the reading of the B. ed. of 1328.

Another reading is,

sūkht bar 'am-i زنداغāni-yi ū: "burnt at the source or spring of his life." The only sense of this. I think, is, "suffered affliction at (his death in) the flower of his age."

1,930. "The price of blood"; i.e., on account of his brother's death.

1,931. "The service due"; i.e., to a man in his position.

1,932. "Through love of it he wished to take the field"; i.e., he wished to dispute the possession of it with me, the word *dasht* being used here apparently in the sense of *dasht-i āvard-gāh*.

A rhetorical image is also conveyed by the apparent paradox of the *vazīr*'s wishing to take "the field" (or, rather, in this connexion, "the plain or wilderness," *dasht*) through love of "the garden", *bāgh*.

1,933. Lit., "that I may give light to your lamp." Cf. the expression *Chirāgh rūshan!* "(May your) lamp (be) bright"! used in wishing success.

1,934. i.e., every person has love and desire of something.

1,935. "Fields," *kisht-ābād*. This term does not occur in the dictionaries, but I take it to be equivalent to *kisht-zār*, "a place of seed, a sown field."

"Like Baghdād"; i.e., fine and flourishing. Baghdād is also called *Dāru 's-Salām*, which means both "the mansion of peace", and also "paradise".

1,936. "Places on the sea," *daryā-bār*; i.e., probably places near pearl-fisheries—possibly by the Persian Gulf. (Cf. the next distich.)

1,937. "Like dawn's lamp"; i.e., like the sun.

1,938. "I in appraising was most moderate," *dar bahā dāshdam basī āzarm*. "Moderation" as an equivalent of *āzarm* is not found in the dictionaries; but it is, I think, sufficiently indicated here by the context. The nearest equivalents given are "modesty, bashfulness", or, perhaps, "easiness." "Equity, justice" are also given, so that the sense may be that the merchant was most equitable in the price demanded.

1,939. "A few days, good or evil, (passed away)," *Rūzakī chand az siyāh-u safīd*.

In translating, I have taken *az siyāh-u safīd*, lit., "of black and white," with *rūzakī chand*. In this the expression would portray the merchant's varying states of mind, whilst offering also a rhetorical embellishment in the reference of "black and white" to the day of twenty-four hours.

If the expression be taken with "wile on wile" of the second hemistich it would refer to the more or less plausible nature of the wiles employed. Cf. in the last distich but one, "all kinds of vain excuses," *gūna-gūna(h) bahūna*.

1,940. The rhetorical antithesis is between the *pearls* taken by the *vazīr* and the *stones* which he bestows. The expression *mānda ba-sang*, "left upon stones," may be taken both literally and figuratively, referring in the former case to the stone of the jail, and in the latter to the abject state to which the prisoner is reduced. (Cf. the idiom *ba-sar-i sang nshāndan*, or *nshastan*, "to seat, or sit on stone or stones," which means figuratively "to render, or become abject".)

The reading of the B. ed. of 1328, *mānda ba-tang*, "left in affliction," is probably incorrect.

1,941. As regards the shell the pit would, of course, be the sea.

1,942. i.e., her mouth was so small that it and nothing might be considered synonymous.

The second hemistich means that her mouth might be called "honey in smiles" by reason of its sugary smiling. It is possible, however, that the sense may be, "(she had named 'nothing') 'honey in smiles,' because her mouth (which was as nothing) gave sugary smiles."

1,943. i.e., even as the night perishes before the sun, so the day perished before the brightness of her face.

1,944 The musician has called himself "foreign" in the second distich.

1,945 i.e., the Spring was deprived of all its beauty before her beautiful face

1,946 i.e., her face was bright as a luminous candle.

1,947 i.e., she burnt her lover's heart.

1,948. Lit, "A bright and straight one" The words "bright, straight" are a play upon the *vazīr's* name, *Rāst-rūshan*.

1,949. i.e., the world is attached to your court and belongs to it.

1,950. The complainant who speaks of himself as *ra'īs-i fulān raṣād-gāh*, "the chief or superintendent of a certain revenue-office" (or it may be "observatory"), was probably one of the Magi or priests, to whom, says Canon Rawlinson, Chosroes the First allowed a certain administrative power in civil matters, and the supervision of the collection of the revenue.

Canon Rawlinson says too that besides the offerings which were lavished upon them by the faithful, they were allowed to claim tithes of their possessions, and possessed considerable endowments in land, which furnished them with an assured subsistence. He adds that, "Besides the sacerdotal, the Magi claimed to exercise the prophetic office. From a very early date they had made themselves conspicuous as omen-readers and dream-expounders; but not content with such occasional exhibitions of prophetic power, they ultimately reduced divination to a system, and by the help of the *barsom*, or bundle of divining rods, undertook to return a true answer on all points connected with the future upon which they might be consulted."

This makes it probable that to these functions they added those of astrologer. This conjecture, if the man *was* a priest, is, at least, slightly supported by his applying the title star-king to Bahrām in the preceding distich, and also by the fact that *raṣād-gāh* means not only a "revenue-office" but also an "observatory".

That this was a prevailing opinion is, I think, probably supported by the following lines in the *Shāh-nāma* relating to Yazdijard's wish to know when and where he should die:

Zi-shāhī pur andīsha shud Yazdagird zi-har kishvarī mūbidān kard gird

Ba-akhtar-shināsān bi-farmūd shāh ki tā kard har yak ba-akhtar nigāh

Ki tā kai buvad dar jahān marg-i ū kujā tīra gardad sar-ū targ-i ū :

"(Then) Yazdagird, concerned about his reign, from every part assembled (all) the priests.

"The king commanded the astrologers to observe, each one, (the aspect of) the stars :

"To find when in the world his death should be, (and) where his head and helm should be obscured."

The king's object was evidently only to have the stars consulted, so that if the priests were not the astrologers there seems to be no reason for his having assembled them. (See also Note 780.)

1,951. i.e., I made it flourishing and kept it in good order.

1,952. *Shah-i Sharq*, "the Eastern King," means the sun. The title is applied to the king on account of his splendour.

The second hemistich is literally, "I plunged the world into joy."

1,953. "Provision for the road"; i.e., for the road to the future state.

1,954. Lit., "I gave to every person an order (*barāt*) for his subsistence."

1,955. The B. ed. of 1328 has,

bivagān sīr-u bīva-dārān ham, "whereof comes absurdity."

The correct reading is, no doubt, *bīva-zādān*, "the children of widows."

1,956. See Note 1,950.

1,957. An ass-load is described as a weight of a hundred Tabriz maunds. The Tabriz maund weighed about eleven pounds.

1,958. i.e., he found his fortune restored by the prospect of the king's help

1,959. "Some time ago," *ba-muddat pīsh*. The B. ed. of 1328 has, *zi-darlat-i khvīsh*, "out of his wealth."

1,960. "A piece of land", lit, "a piece of bread," but the former rendering is justified by subsequent distichs.

1,961. *Chu itlāfiyūn* (lit, "as spendthrifts"), the reading of the B. ed of 1328

Another reading is *chu itlūfiyūn*, which might be rendered, "as a free and easy or careless person."

1,962. i.e., dissociate yourself from your arrow-heads; i.e., arms generally. At the same time the *vazīr* implies that the man is rusting in idleness.

1,963. The pen was the symbol of the *vazīr*'s control and power.

1,964 i.e., I will appeal to him.

1,965 i.e., as one having absolute power he spoke harshly to me who was powerless; or, more generally, he as *vazīr* made me feel his power

1,966. The sense is apparently, "you would try by tears to affect me as if I were a dolt"

The literal meaning has reference probably to the watering by agriculturists of clods or dry earth. I scarcely think the expression has any connexion with the idiom *kuṭūkh dar āb afgandan*, "to throw clods into the water," which means "to be litigious, to wish to contend", but I am not sure, as the origin of that idiom is not explained or clear.

1,967. See Note 1,965.

1,968 i.e., a robe of honour, *khil'at*.

1,969. The attitudes assumed in prayer form an important part of Muḥammadan worship. The mental attitude, however, of the holy man is supposed to have a powerful effect upon the person to whom it is directed, as it is indicated in the second hemistich. (Cf. also the three distichs which follow the next three.)

1,970. See, for the same idiom, Note 1,272.

1,971. i.e., they cannot by binding the ascetic prevent his mental attitude from having effect upon the person to whom it is directed. He is not like robbers who would not have this power, and who when bound would be quite helpless to affect people.

1,972. i.e., the mental attitude of the ascetic—here one of distress and vexation—towards the vazir would bring down curses upon the latter. (Cf. the last Note)

1,973. See Note 1,926.

1,974. “(But) the ascetic would not take such ease”:

Zāhid ān farsh-i dāda-rā bi-navasht; lit., “The ascetic folded up the carpet which had been given,” i.e., he refused to stay and enjoy the comfort offered.

The B. ed. of 1328 has,

Zāhid ān farsh-i rūh-rā bi-navasht: “(But) the ascetic went upon his way”; lit., “The ascetic folded up that carpet, the road.”

1,975. *Charkh-vār bi-gasht*: “he became like the (whirling) wheel”; i.e., either, “he departed rapidly,” or, “he appeared exalted as the wheel, the sky.” Or, it may mean simply, “he departed rapidly like a whirling wheel.”

1,976. “Those travellers on the Path” are ascetic holy men or Sūfī saints whose spirits are exalted as the heavens, although their bodies are of earth.

After this distich the Author inveighs against worldly and corrupt people, of whom, as he implies, the world is mainly composed.

1,977. i.e., for one holy man you may find whose soul has been disciplined and matured you will see thousands of undisciplined and immature people.

1,978. i.e., however great the worldly undisciplined, immature people may become, their real nature is shown in their origin, which is as a sink. By a sink is meant apparently their bodily nature and carnal soul.

The sink means literally the small pool of water which is often formed near the source of a spring. In the B. ed. of 1328 the present distich occurs after the one beginning,

“(But) ere you find matured wine in the cup,” and after this latter, which reads differently in the B. ed., is found the following,

Shah dar-īn khisht-khāna-yi khālī
khisht-i namnāk shud zi-ghamnāki.

“The monarch in this brick-kiln of the earth became a damp brick from his sorrowing.”

If this be not spurious the subsequent distich should be rendered a little differently.

It will be necessary to give translations of the readings of the B ed. from "Those travellers on the Path, etc." They are as follows —

"Those travellers on the Path who have been so, whose heads from earth have touched upon the heavens,

"Before they found matured wine in the cup, suffered much trouble from the unripe grape.

"The water of the stream, so vehement, is from the rill which rises from a sink,—

"The monarch from this brick-kiln of the earth became a damp brick from his sorrowing.

"(He thought), This set, although of human stock, are all (but) deities, though entitled men."

The second of these distichs, referring to "the travellers on the Path", necessitates the explanation that the Sūfī before reaching the knowledge of God suffered all the preliminary hard discipline of the Sūfī training. The meaning of the next distich would be that by the Sūfī discipline one may rise from the lowest condition of humanity to the highest spiritual state—that of the Universal Spirit—and to union with God.

In the subsequent distich reference is made to the monarch's tears in his sorrowing state.

The world is called "a brick-kiln" because of the bricks, the human bodies, which are moulded in it.

1,979. i.e., the carnal soul obscures the higher or human soul and the higher spirit.

1,980. This distich and the following three refer to Bahrām.

1,981. i.e., when the sun rose and adorned and illumined the world.

1,982 i.e., as the rain refreshes the plants, so the king's presence by the certainty it afforded of justice refreshed the people.

1,983. "The car of justice"; lit., "the camel of justice."

1,984. This will recall the line,

Gumbad-i gardanda zi-rūy-i qiyās hast ba-nīkī-u badī ḥaq-shinās
(ḥaq, metr. caus., for ḥaqq).

1,985. The B. ed. of 1328 has for *mākh-i kīna*, "the nails of malice," *tukhm-i kīna*, "the seed of malice."

1,986 i.e., here, the ruler of the Hayātīla. (See Notes 694, 991, 995, and 1,892.)

1,987. The B. ed. of 1328 has in the second hemistich, *k'ābry az dast bar rukh andāzad* : "in throwing a little water on (his) face." The sense is, figuratively, "in doing any deed which would bring him honour." (Of the expression *āb-i rukh* or *āb-i rūy*, "honour," lit., "water or lustre of the face.") I.O. MS 1168 reads,

k'asp az dast bar rukh andāzad : "in bringing, on a favourable opportunity, the knight (lit, horse) against the castle"; i.e., presumably, "in urging his horse against the enemy's forces." But as this seems rather strained, I am inclined to doubt the correctness of this reading.

1,988 i.e., I am as an Ethiopian slave to the king.

Another reading is,

yā khvād az Chīn, va-yā khvād az Habash-am.

"I am either of China or of Ethiopia"; i.e., I am as you would make me, either ruler of China, or your slave as from Ethiopia.

But I think the reading of the Bombay edition, from which I have translated, is preferable.

1,989 i.e., the seven beauties of the Seven Domes.

1,990. The sense is probably, "He who embellishes his teaching by rhetorical beauties." Or possibly "the rubies" may imply the name of the king to whom the poem is dedicated. (See Note 2,087.)

1,991. i.e., by the festivities, discourses, and stories told in the Domes.

1,992. i.e., his intellect acquainted him with the destruction effected by the moving dome, the sky, by which is meant fortune. (See the next distich but two.) The sky was supposed to move round the earth.

1,993. i.e., his brain was excited by the thought, but I have rendered "was heated", as excitement does not apply to a dome

1,994. This joy-effacing dome "; i.e., the sky as fortune.

1,995. Lit, "He left the Seven Domes on the heavens"; i.e., he took no further account of them, or rather, perhaps, he devoted them to religious purposes. (Cf. the next distich.)

A secondary meaning may be, "He left the Seven Domes towering to the heavens."

A third, "He left the seven domes, the seven heavens, to the heavens," (and betook himself to a loftier dome, that of religious worship and spirituality).

1,996. i.e., he devoted himself to religion, spirituality, and the worship and love of God

1,997. i.e., When the king of cypress form had reached the age of sixty, and his black hair had turned white.

1,998. "The tomb of solitude "; i.e., presumably, a solitary tomb. One would surmise it meant isolation from all things of earth but for the next distich. The rhetorical merit of the distich is in the use of the word *gūr*, which means both "wild ass" and also "tomb".

1,999. In this and the following distich the Author is still playing on the word *gūr*, which means "wild ass" and "tomb", and also on the word *āhū*, which signifies "gazelle" and "vice".

2,000. "This salt plain "; i.e., "the world," called "salt" in respect of its barren worthlessness.

2,001. See Note 1,999.

2,002. *Gūrkhān*, which may bear the sense of wild-ass-king, is applied here as a title to Bahrām on account of his devotion to the chase of the wild-ass.

For the original meaning of *Gūrkhān*, see Note 636.

2,003. *Bar girifta ba-qaṣḍ chūra-gar-ash*. "His helper "; i.e., the onager, a heavenly messenger.

The B. ed. of 1328 has,

Bar girifta ba-pūya chār-par-ash: "His four-winged (steed) he pressed on at a gallop "; or, "His four-winged (steed) bore him on at a gallop."

Or, if *bar* is a MS. error for *par*, we should translate, "His four-winged (steed) took wings on in (its) gallop," or, "for (its) gallop."

2,004. Lit., "no person (had) any road to its gate"; i.e., to the gate of the chasm in the cave

As the slave-boys stand at the mouth of the cave, and the guards afterwards search inside of it, there is apparently an inconsistency, unless the Author means that there was no outlet to it. Or it may be that poetical exaggeration is expressing as impossible that which was, perhaps, only difficult and dangerous

The sense might possibly be that no one had *previously* found the way to its mouth, but this seems somewhat strained.

The following account from Canon Rawlinson's "Seventh Oriental Monarchy" is of interest in this connexion:

"After a reign which is variously estimated at nineteen, twenty, twenty-one, and twenty-three years Bahrām died by a death which would have been thought incredible, had not a repetition of the disaster, on the traditional site, been witnessed by an English traveller in comparatively recent times.

"The Persian writers state that Bahrām was engaged in the hunt of the wild ass, when his horse came suddenly upon a deep pool or spring of water, and either plunged into it, or threw his rider into it, with the result that Bahrām sank and never reappeared.

"The supposed scene of the incident is a valley between Ispahan and Shiraz. Here, in 1810, an English soldier lost his life through bathing in the spring traditionally declared to be that which proved fatal to Bahrām. The coincidence has caused the general acceptance of a tale which would probably have been otherwise regarded as altogether romantic and mythical."

The *Encyclopædia of Islām* says Bahrām reigned from A.D. 430 to 438, and that he died after a fall while hunting

It also says that "his strength and skill in bodily exercises earned him the name of Gōr, 'wild ass,' not given, as the legend has it, because he transfixed a lion and a wild ass with one arrow".

2,005. "The Loved One" presumably means the Deity, with whom he is united and in communion. The term is *yār-i ghār*, "the cave-friend," a term which was applied originally to Abū Bakr, the first Khalif, who hid with Muḥammad in a cave on the flight from Mecca.

2,006. Lit., "they saw the snake-stone in the snake's brain."

The king is likened to the jewel or snake-stone in the snake's head, which was supposed to be an antidote against its poison.

By its being in the serpent's brain (i.e., in the cavern) is implied that it is difficult or impossible to attain to it. (See also Note 1,693)

2,007. The elephant is supposed to dream of its native India.

The sense, as regards the king, is that he had returned to his native place, the spiritual world, and to union with the Deity.

2,008. "Check to king and castle" by "the bishop", called in Oriental chess "the elephant". The term is *pīl-band*, "bound by the bishop," and is explained as above by Dr. Forbes in his *History of Chess*. It should be added that the castle was the most valuable piece in Oriental chess.

The meaning of the distich is that the king had escaped the trammels of the world and the body, and attained to the spiritual state and to union with God.

2,009 The king being as a buried treasure, which is supposed to be always guarded by a snake or dragon.

2,010 Lit., "the more she sought the less she found."

2,011. *Sāz-i in hīch chāra-sāz na-dūd*.

The B. ed. of 1328 has,
sāz-i chāra(h) ba-chāra-sāz na-dād: "no means of help on helpers she bestowed."

2,012. Lit., "in farewell to the deposit of others"; i.e., the deposit belonging to others and confided to you only for a time.

2,013. i.e., which she had pledged to Bahrām.

2,014. i.e., all the kings his descendants have lived in fame.

2,015. i.e., think how Bahrām with all his glory came to the tomb.

2,016. In this and the preceding four distichs there is a play upon the two senses of the word *gūr*, "wild-ass," and "tomb".

2,017. i.e., man is, on an average, three ells high and one ell broad. The "four jars" are the four humours, the sanguine, phlegmatic, bilious, and splenetic, associated with the blood,

the phlegm, the liver, and the spleen, the first red, the second white, the third yellow, and the fourth black.

"The dyer" is the body.

2,018. More literally, "the inspector or superintendent of police of a town," *shahna*.

2,019. i.e., those who from their sordid nature are prone to grovel for worldly advantages meet with nothing but humiliation.

2,020. i.e., Why do you worry yourself in your relations with others? Why do you trouble as to what they may effect?

2,021. "Your field," and "your canvas" both mean "your mind", which contains and encompasses all things. The mind or spirit in its fullest extent, as with the prophet or saint, is as the Universal Spirit, in which all ideas exist. From these ideas, by incarnation, all things in the phenomenal world arise. (See the next distich)

2,022. i.e., in your mind or spirit.

2,023 That "one line" is *alif*, the first letter of the Arabic alphabet, which, as a straight line to which nothing is attached, is taken as a symbol of the Deity. Man is called here "central dot" because his heart or rational soul, which constitutes him as man, is considered as the centre of all, occupying a middle place between the necessary existence of God, *vujûb*, and the contingent existence of all else, *imkān*.

2,024. "Those other letters" are all things other than God, which follow, as it were, upon *alif*, the first letter. (See the last Note.)

2,025. It is apparently implied that one may judge of good and ill by a kind of intuition. It is certainly believed by the Sūfī that one cannot attain to spirituality and union with the Deity by reason, but only by becoming the disciple of a Sūfī saint, and by following out the Sūfī Path. The orthodox belief too is that reason has nothing to do with the *uṣūl* of Dogma. (See Note 2,076)

2,026. i.e., seek spiritual wisdom and discernment where they may be found, or be (if you can) a being who can discern without having found discernment, which no one can be.

2,027. "The eyes" mean here probably "the eyes of reason",

and reason, as explained in Note 2,025, is powerless to estimate the Light of spirituality which is the abode or heaven of the angels.

2,028. i.e., the earth takes sample-tastes, as it were, to distinguish what is of heaven or spiritual. It is a place where what is of heaven may be sought.

2,029. i.e., one may attain on earth to the heavenly or spiritual.

2,030. i.e., turn from this world and the things of it.

2,031. "A chamber with four flues"; i.e., the world, in respect of its four quarters.

Dūd, "smoke," which is implied in the first hemistich, means also "distress, affliction, anguish, sadness".

2,032. "A thing of two doors"; i.e., the world, in respect of birth and death.

2,033. The world in respect of its having four quarters is likened to a species of wallet or bag with four flaps or sides which may be closed and tied with four fastenings. (See also Note 383.)

2,034. "The village"; i.e., the world.

2,035. i.e., make proper preparation for your journey.

2,036. "The horse" is the carnal or animal soul. By loading it lightly is meant not engaging with it any more than is absolutely necessary.

There is a parallel passage to this in Rūmī's *Masnavī*:

"Ride the ass bare-backed, O seeker of superfluities; did not the prophet ride an ass bare-backed?" The Note (392) which I appended to this is as follows:

"By 'riding the ass bare-backed' is meant pursuing one's course with a soul free from sensual desires and evil passions, the soul having by discipline become '*nafs-i mutma'inna*'; i.e., 'a tranquillized soul' which no longer seeks sensual gratification." (C. E. Wilson's Translation of Rūmī's *Masnavī*, Book II.)

2,037. In agreement with the Gnostic belief that he who knows the nature of the higher soul is immortal.

2,038. In this and the next three distichs the Author is alluding to the Universal Spirit, *Rūh-i Kull*, the first Creation,

(or Emanation), and to the *a'yān-i sāvīta*, "fixed essences, prototypes, or ideas" in it of all things which by incarnation appear in the phenomenal world.

2,039 i.e., though the spiritual world is limitless and beautiful, we have nothing in view but things of the material world, which are as thorns in the eyes.

2,040. i.e., the spiritual world has nothing of the darkness or light of the material world.

2,041 "These seven tablets"; i.e., the seven earths
"With their four-fold make"; i.e., consisting of the four elements.

2,042. I have adopted the reading of the B. ed. of 1328 :

Dar var āhasia rau ki tiz-hush ast.

Another reading is,

Daur-i āhasia-rau ki dūd-kush (or, *dūd-kash*) *ast*: "Slow-moving time or fortune which is a smoke-killer."

Dūd, "smoke," means also "vapour, sighs, affliction", but the compound *dūd-kush*, "a smoke-killer," can have no meaning here whichever of these senses be applied

Dūd-kash, "a smoke-drawer," i.e., "a chimney," would give sense, but we can scarcely take it as a rhyme to *zūd-kush* in the second hemistich. It is possible that the correct reading may be,

Daur-i āhasia-rau ki tiz-hush ast: "Slow-moving fortune which is keen of sense,"

but the antithesis is scarcely better than in the reading of the Bombay edition.

The meaning is that the world or fortune revenges any infringement of its laws.

2,043. i.e., the world or fortune is not a wanton tyrant, but deals with everyone, weak or powerful, in the manner appointed by God's preordinances. As the next distich indicates, it gives each one his allotted portion. Notwithstanding this, it is a common practice, even with the greatest writers, to complain of the capriciousness and tyranny of the world or fortune.

2,044. This means that the sky is as an ice-bound tank; i.e., it is likened to frozen water.

2,045. Lit., "how long would you make beer of ^{this} ice? how long?" *Fuqā' gushūdan* or *gushūdan*, "to make beer," is explained as "to boast of, to glory in", but here, as in some passages of Khāqānī, it apparently means "to seek profit from". The sense is that the sky or fortune is intractable, and that it is vain to try to force profit from it. It treats men in accordance with God's preordinances.

In addition to this, it is implied in this and the next distich that the sky or fortune has a freezing or deadening effect upon the heart, which must be resisted in order that spiritual life may be gained.

The next distich, mentioned above, does not occur in the B. ed. of 1328. In place of it are two which I render as follows:

"And he who, like the sky, goes round the world, at last gives up all (he has gained) and goes.

"The vile and worthless world is lost to him; the whirling wheel as vortex whirls for him" i.e., when the wheel, the sky, decrees him death, it is, as it were, a vortex for him in which he is engulfed.

I should render the next distich of the same edition:

"By reason of his worldly, selfish aims, he has derived no profit from his life"

2,046. "That World of yours" is the world of spirituality.

2,047. This distich is not in the B. ed. of 1328.

2,048. Or, simply, "from death," since the soul is considered alive only by abandoning the world and becoming endued with spirituality.

Before this distich a distich occurs in the B. ed. of 1328 which, though somewhat incorrectly printed, I take to mean,

"Beware the sword! from all that you have gained of gems and stores by effort and by toil."

"The sword" signifies presumably that of fate or death.

If this distich be not spurious the next one must be rendered, in continuation of it,

"Withdraw your soul before you leave the world, that you may save your soul from (fear of) death."

2,049. I have followed the B. ed. of 1328 for the position of this distich. It is less well placed in the I.O. MSS. I have consulted.

2,050. *Pāya*, "rank," is the reading of the B. ed. of 1328. The I.O. MSS. have, generally, *māya*, "wealth."

2,051. i.e., on villagers who cheat in selling curds and whey by giving too much whey and too little curds.

2,052. i.e., in the village, the world.

2,053. "He is graced," *bihā dārad*. "(High) price," *bahā*. "Integrity," lit, "goodness," *bihī*.

2,054. i.e., whether you be noble or plebeian there are many like you in the world who share in the possessions of the world. These possessions are not special to any particular person, and they pass too from one to another, so that, as intimated in the next distich, it is foolish to fix one's heart upon any of them.

The B. ed. of 1328 has,

Dar jahān khair-i khāṣṣ-u 'ān (for 'āmm) *basī-st*: "In the world the good things of noble and plebeian are many"; or, "In the world special and common good things are many." But the sense of neither is so satisfactory.

2,055. "This place of snares"; i.e., the world. "Its high seats"; lit, "its pulpits."

2,056. i.e., in aiming at high places you aim at the cross of suffering and death.

Another, an I.O. MS. reading of the first hemistich, is,

Zinda raftan ba-dūr bar havas ast.

If this be not interrogative and practically equivalent to the other, the sense would be,

"It is ambition to go living to the cross."

2,057. i.e., if a human being should reach the height of his ambition, death would ultimately claim him. "One of earth" is, I think, the most probable sense of *zamīnī*, which may be taken as analogous to *khākī* in the line,

Hast khākī ki ba-ābī na-kharad ʿūfūn-rā: "There is a bit of earth (i.e., Noah) which does not reckon the Deluge (even) as a drop of water."

2,058. Another, an I.O. MS. reading, gives "If a head should raise (its) crown up to the heavens".

2,059. "The Seven Climes"; i.e., the whole inhabited world. (See Note 207.)

2,060 Lit , " with lowered head carrying away a headache."

2,061. " Rude oppressive acts," *harf-i lā-ubālī*.

The B. ed. of 1328 has *khushī-i lā-ubālī*, " darts of oppression."
(See the last paragraph of Note 2,043.)

2,062 " Without a spine." (See Notes 56 and 527)

2,063. See Note 1,693.

2,064. " A draught of honey-wine," or mead, *nūsh-bāda-ī*.

The B ed of 1328 has *nūsh-pāra-ī*, " a piece of honey."
With this reading one would render, " Who is there eats a piece of honeycomb."

2,065. The B. ed. of 1328 reads,
dū dam-ū dar damī yakī nafas ast : " are but two moments,
each one but a breath."

2,066. " The veil of dark and light "; i e., the world, in which
things of dark and light of every description are found

The " cowries of the ass " are an allusion to the cowries used
as ornaments on the trappings of asses.

The ass on which Jesus rode is frequently alluded to by Muslim
writers.

The distich occurs in this place in the B. ed of 1328, and is
better placed than in the I.O. MSS. I have consulted

2,067. This and the following two distichs may be a prayer
for the general welfare of the Author, or possibly a prayer for
the success in every way of his poem.

2,068 The Author means possibly that the coin was as a
reflected image of good coin, and showed all its brilliance: that,
in fine, it exactly corresponded with it.

2,069. Speaking of his work as coin, the Author intimates
that it passes successfully all tests.

The word " Grecian " is used to imply that his work has the
merit attached to that of Grecian artists.

2,070. i.e., I have dedicated it to the king.

2,071. " The inscription "; i.e., the inscription on the coin,
by which latter is meant the poem.

2,072. The Author must, I think, be alluding to his work as
consisting mainly of seven stories under which deep, religious,
mystical thoughts are concealed.

If even there were seven internal senses, instead of five, such meaning would scarcely be applicable, since they could scarcely all be called treasures or storehouses of secret thought.

2,073. i.e., the key is veiled in darkness.

2,074. i.e., "I praise the king's qualities," the king being likened here to a date-palm-tree.

2,075. Compliments to the king on implied victories.

2,076 "The Law"; i.e., the holy Law. "Dogma is divided into two portions, *uṣūl* and *furū'*—(i.e., roots and branches.) The former include the doctrine about God; the latter, as the name implies, consist of truths which result from the acceptance of the former. The orthodox belief is that reason has only to do with the *furū'*, for the *uṣūl*, being founded on the *Qur'ān* and *Sunnat*, have an objective basis." (Sell: *The Faith of Islām*.)

2,077. An allusion to the curve of the sky.

2,078. "The Seven Feasts" or "Seven Trays", *Haft Khvān*.

The *Burhān-i Qāṭi'* says that when the king Kai-Kā'ūs had become a captive in Māzandarān, Rustam, the Persian champion, set out to deliver him. He traversed the distance in seven stages, making each stage a day's journey. On the way he encountered demons and magicians, whom he slew; and in thanksgiving for his success in surmounting all the dangers and difficulties of each stage he held a grand feast or entertainment at the end of it. He concluded his expedition by delivering the king from captivity. (See also Notes 212 and 1,035)

2,079. The elements were supposed to lie in four strata, the lowest being earth, the next water, the third air, and the fourth fire.

2,080. Lit., "which gives moist pearls from dry earth"; i.e., which brightens and beautifies the earth.

2,081. An allusion to its glittering.

2,082. "Mail-clad moon." The surface of the moon somewhat resembles ring-armour.

"The ring"; i.e., either the lunar halo or the moon itself.

2,083. i.e., is protected by him.

2,084. An address to the king.

2,085. i.e., keen of intellect, and steady and deliberate in judgment.

2,086. "Your steadfast namesake"; i.e., the lion.

This distich, if not spurious, seems to indicate that the king had the honorific title of Arslān, Lion; or that he was called Arslān as being *bin* Arslān, the son or grandson of Arslān. He might possibly, however, have been called a second Qizil Arslān (Red Lion), but that he was not *the* Qizil Arslān has, I venture to say, been sufficiently shown in Note 204. (See also Notes 204 and 213.)

2,087. i.e., since I conclude it with praises of the king, which are as rubies.

2,088. This is, I think, the most probable sense of the second hemistich, *dar 'ibārat kilīd-i pur dārad*.

2,089. The real meaning of this highly metaphorical distich is that as the pearl is released or unlocked, as it were, by the loosening or untying of knots on the string, so the occult meaning presented by the Author is free to that person only who has perspicuity enough to solve the difficulties of it.

2,090. In this and the following two distichs the Author alludes obscurely to his having borrowed material for his work. This is more fully dwelt upon in the Section entitled "On the cause of writing the Book". The principal source was, of course, the *Shāh-nāma* of Firdausī.

2,091. Mercury is "the Scribe of the Sky" and the god of wisdom.

By "ears of corn" are meant the Author's thoughts and contributions to learning.

2,092. When *Virgo* is the ascendant in a person's nativity his ruling planet is Mercury, the ruler over *Virgo*. Such a person, says Alan Leo, "can criticize and analyse all that comes under his notice, as he is inclined to look on the world from an intellectual standpoint. He is also very ingenious, systematic, thoughtful, and inventive. He generally takes a philosophical view of things and knows how to discriminate."

It should be added that the planet is as the spirit in connexion with the zodiacal sign over which it rules, and the sign is as the soul, the zodiacal mansion being as the body.

2,093. *Al-qāṣṣu lā yuḥibbu 'l-qāṣṣ*, an Arabic saying. But I do not remember seeing that story-telling is attributed to *Virgo*.

2,094. The use of the expression *qanā'at*, "contented state," or contentment, seems a hint from the Author that he will be content with whatever the king may bestow. He is entrenched, as it were, in contentment.

2,095. The term the "Brazen Fort", *Rūyān Diz*, is probably applied to the king's court for a reason given in the next distich but five. (For an account of the Brazen Fort, see Note 1,541.)

2,096. I have translated from the reading—

Vām-dārī na az tahī-karamī; dīz-i rūyān buvad zī-bī-dīramī.

But another reading is—

Vām-dārī bih az tahī-karamī: "Debt better is than want of will to give."

And another—

Vām-dārī bih az tahī-shīkamī: "Debt's better than to have an empty stomach."

I suppose the Author is affecting to take his image of the Brazen Fort as a reality, and implying that since it is of brass it cannot pay him in silver or gold. The only sense, I think, is that the king's generosity to others has been so excessive that he must remain in debt to the Author.

2,097. The term "Rocky Mount" is possibly applied to the king's dominions.

"The rubies and diamonds" are the scintillations of the king's sword; but they are taken in the next distich as a symbol of his generosity to friends and severity to enemies.

Another reading is *girīva-yi tang*, "narrow pass," a term which might be applied to the king's dominions in respect of their inaccessibility to enemies.

2,098. The *Ka'ba* is the cubical house in the temple of Mecca.

2,099. *Qāf*, the name of the fabulous mountain range which was supposed to encompass the earth.

2,100. I translate from the reading, *dar digar ham zī-rāh-i dāda-yi ū*.

The B. ed. of 1328 gives,
zar hama(h) zarra-yī darīda-yī ū (or, *durīda-yī ū*), which seems
 to offer no good sense.

One might suggest,
zar hama(h) zarra-ī ba-dīda-yī ū : "gold is nothing but a mote
 in its view," but there is no authority for this.

2,101. "Mercy's Mount" is the hill 'Arafāt situated about
 12 miles from Mecca.

"Abū Qubais" is a hill to the east of Mecca.

2,102. The "circle" is possibly still the Brazen Fort, i.e.,
 the king's court, by which may be symbolized the king's
 dominions, which by a poetical compliment would include the
 whole world.

Or, the "circle" may directly mean the whole world and sky.
 The sense of the distich is, May the world and sky be eternal
 through the king! By this prayer the eternal existence of the
 king is prayed for.

"That high sun" means, of course, the king.

2,103. Rings worn in the ears were a badge of slavery.
 The allusion here is to the circle of the sky.

2,104. A compliment to the king, implying his sway over
 North China and Turkistan.

2,105. This would correspond with A.D. 1197.

2,106. "This, my composition"; i.e., this poem.

2,107. See Notes 274, 1,201, 1,562, and 1,698.

2,108. *Ai dar-īn mulk jāvidān bādī, mulk bā 'amr-u 'amr bā
 shādī!*

The B. ed. of 1328 has,

Andar-īn 'amr jāvidān bādī, mulk bā 'amr(w) zaid bā shādī!
Zaid in this reading would mean "increase".

The artistic symmetry of this, however, is much inferior, and
 it has only the rather doubtful rhetorical merit of bringing
 together the names 'Amrw and Zaid, which are used in law books
 for plaintiff or defendant, and in Arabic grammar to illustrate the
 case-endings.

Supplement to Note 636.

The title Gürkhan is probably a Persian corruption of the Mongol or Turkish title assumed by Yelü Tashi, the founder of the Qārā-Khitāy dynasty in Chinese Turkistan.

The word, according to Grigoryev, (quoted by Barthold in the *Encyclopædia of Islām*), is most probably taken from the Mongolian Gürgen, (no doubt the Turkish Gūrgyān), which latter Redhouse renders, "Allied to the royal house by marriage with a princess"; and Barbier de Meynard, "Titre de tout prince de la famille de Timour-lenk, qui épouse une princesse de la lignée de Djenguiz-Khan"

The principal reason for equating Gürkhan to Gürgen or Gūrgyān, on which Barthold comments rather unfavourably, is, I think, the fact that Mirkhyānd (*History of the Khvārazm-Shāhs*) ascribes the title Gürkhan to the Qārā-Khitāyan kings ultimately conquered by Muhammad the Khvārazm-Shāh, whilst at the same time we may gather from Redhouse and Barbier de Meynard's Turkish Dictionaries that any prince who married a princess of the imperial house of Chingiz Khān had the title Gūrgyān, a title which evidently descended, since Timūr (see Redhouse) was also called Gurgyān.

Without assuming that the founder of the Qārā-Khitāyan dynasty did marry into the house of Chingiz, we have as facts that the Persian historians entitle the king of that race Gürkhan, that this form is impossible in Turkish, and that phonologically the Turkish "ü" would become in Persian "ū", whilst "gy" would quite possibly become "kh", especially when we consider that the Persian would naturally incline to the idea of a title, khān, "lord or prince," in so exalted a title as Gūrgyān.

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